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# "THE IDOL'S EYE"

*COMIC OPERA IN THREE ACTS*

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LIBRETTO

BY

**HARRY B. SMITH,**

MUSIC

BY

**VICTOR HERBERT.**

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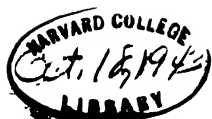
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## **The Idol's Eye.**

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Performed at the Broadway Theatre  
*New York City*

by  
**Frank Daniels & Company.**

### Cast of Characters.

Abel Conn

Ned Winner

Jamie McSnuffy.

Don Pablo Tabasco

Corporal O'Flannagan

Chief Priest of the Temple of the Ruby

First Brahmin

Second Brahmin

Third Brahmin

Damayanti

Maraquta

Bidalia

Chief Priestess of the Temple of the Ruby

Lieutenant Desmond

Soldiers, Brahmins, Priests, Hindoo Servants, Officers' Wives and Daughters,  
Nautch Girls, Priestesses, etc.

Time, Present.

Place, India.

### THE SCENES.

**Act I.** — Officers' Quarters of an English Regiment.

**Act II.** — Interior of the Temple of the Ruby.

**Act III.** — Same as Act I.

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# The Idol's Eye.

Comic Opera in 3 Acts.

Libretto by  
HARRY B. SMITH.

## Overture.

Music by  
VICTOR HERBERT.

*Allegro molto marcato.*

Piano.

*ff*

*pp*

The first system of musical notation consists of two staves. The upper staff features a complex, rapid sixteenth-note arpeggiated pattern. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. The upper staff has a melodic line with various accidentals (sharps, flats, naturals) and slurs. The lower staff begins with a forte (*ff*) dynamic marking and includes slurs and accents.

The third system shows a continuation of the musical texture. The upper staff has a long, horizontal slur spanning several measures. The lower staff continues with a steady accompaniment.

The fourth system features more complex rhythmic patterns in both staves, with many beamed sixteenth and thirty-second notes. The lower staff includes several slurs and accents.

The fifth system continues the musical development. The upper staff has a melodic line with slurs and accents. The lower staff provides a consistent harmonic support.

The sixth system concludes the page. The upper staff has a melodic line ending with a fermata. The lower staff includes a *lunga.* (long) marking and a fermata. The system ends with a double bar line and a key signature change to one sharp.

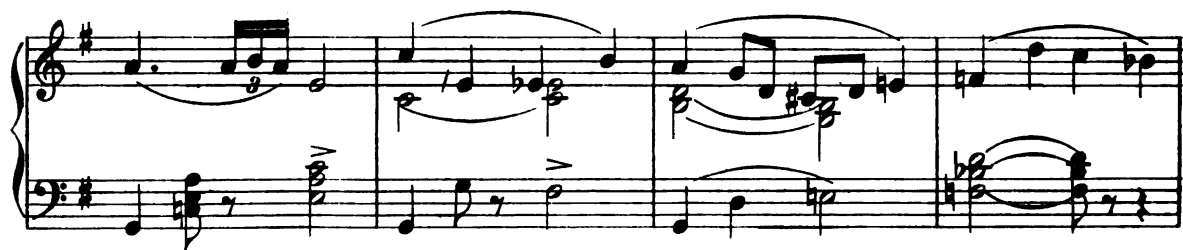
Moderato.



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of chords and single notes, with a 'rit.' (ritardando) marking above the final measure. The lower staff is in bass clef with the same key signature and time signature, featuring sustained chords and a few moving lines.



The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a 'p' (piano) dynamic marking. The lower staff is in bass clef with the same key signature and time signature, featuring sustained chords and a few moving lines.



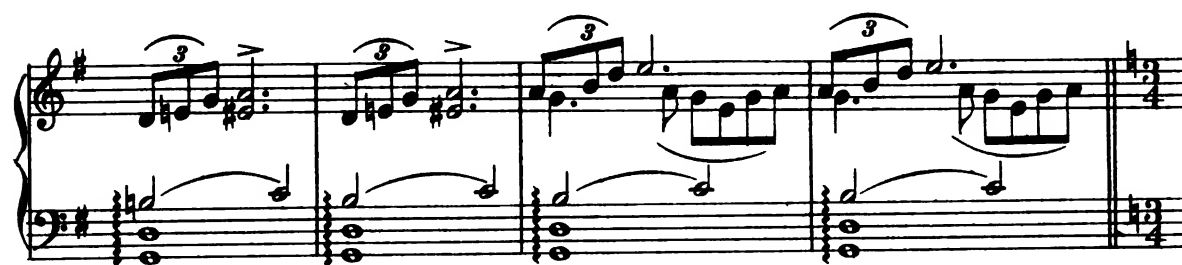
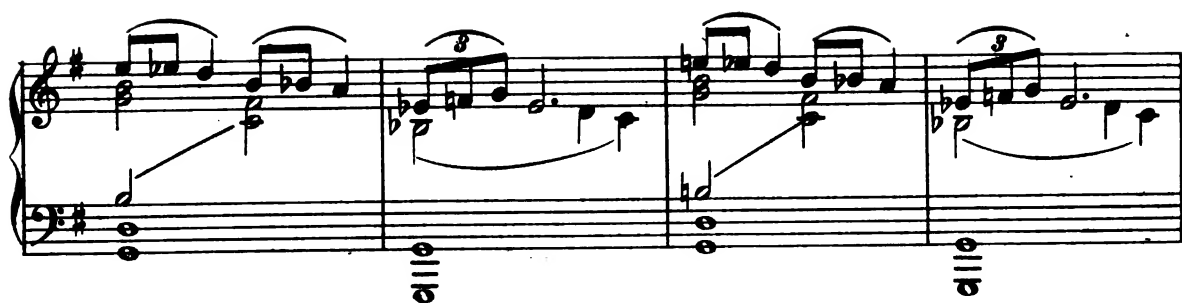
The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of chords and single notes. The lower staff is in bass clef with the same key signature and time signature, featuring sustained chords and a few moving lines.



The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of chords and single notes. The lower staff is in bass clef with the same key signature and time signature, featuring sustained chords and a few moving lines.



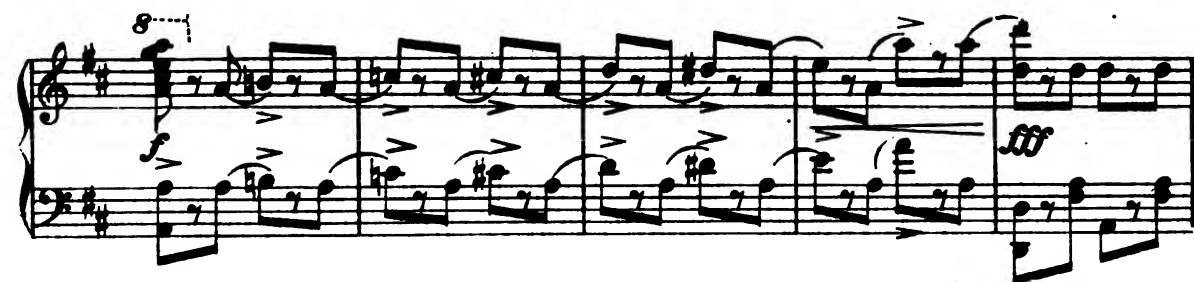
The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of chords and single notes. The lower staff is in bass clef with the same key signature and time signature, featuring sustained chords and a few moving lines.



Tempo di Valse.

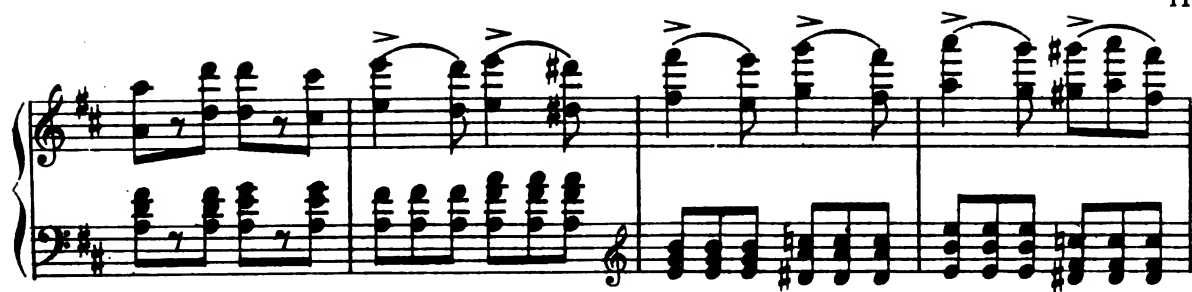


*molto meno mosso**Tempo di Marcia.*



This page of musical notation consists of five systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements:

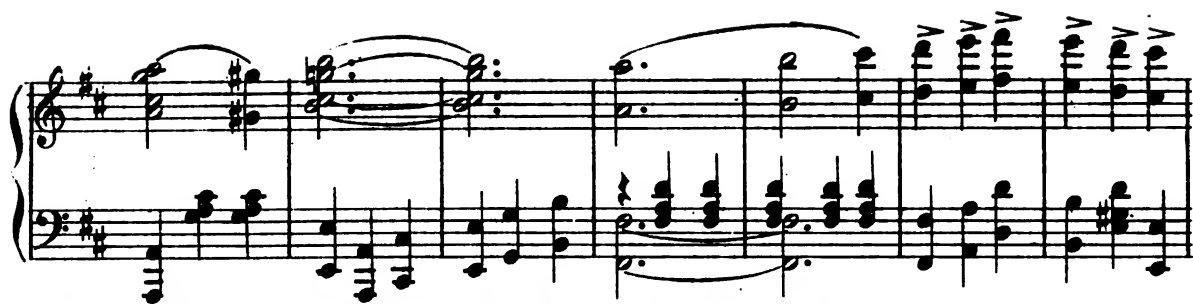
- System 1:** Treble staff has chords with accents (>) and slurs. Bass staff has chords with accents (>) and slurs, and a dynamic marking of *ff* (fortissimo).
- System 2:** Treble staff has a long slur over the first two measures, followed by eighth notes and chords. Bass staff has eighth notes and chords, with a dynamic marking of *ff* in the final two measures.
- System 3:** Treble staff has eighth notes and chords, with a dynamic marking of *f* (forte) in the second measure. Bass staff has eighth notes and chords.
- System 4:** Treble staff has eighth notes and chords, with a dynamic marking of *f* in the second measure. Bass staff has eighth notes and chords.
- System 5:** Treble staff has eighth notes and chords, with a dynamic marking of *ff* in the final measure. Bass staff has eighth notes and chords.



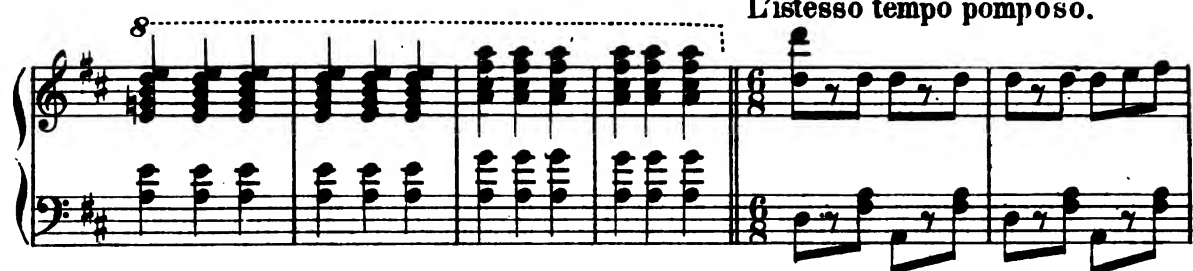
Tempo di Valse.







L'istesso tempo pomposo.



## Nº 1. Opening Chorus.

Molto moderato.

Flute.

Piano.

The musical score is divided into four systems. The first system shows the Piano and Flute parts. The Piano part is in 6/8 time, with a key signature of one sharp (F#). The Flute part enters in the third measure. The second system continues the Piano and Flute parts. The third system includes a piano part with a forte (f) dynamic and a 'Curtain' instruction. The fourth system introduces the Soprano & Alto vocal parts, with the lyrics 'Daughter of of-fi-cer,'. The Piano part continues with a piano (p) dynamic.

SOPRANO & ALTO.

Daughter of of-fi-cer,

M. P., or Pri - mate, Love - ly pa - tri - cian ex - ot - ics are we.

Suf - fer - ing much in this ter - ri - ble cli - mate Just be - cause hus - bands and

sires here must be. Ah mel\_ ah mel\_ ah mel\_ ah mel

Sigh - ing for home far o - ver the sea, for homes\_ Sigh - ing for homes, for homes\_

— far o - ver the sea.

*poco più mosso espress.*

Vainly all nature up -

*poco rit.*

on us is smil - ing, Vain - ly the per-fume of flow'rs fills the air;

Myr - i - ad bird-songs bring naught of be-guil - ing, England is home, and we

fain would be there. Ah mel — ah mel — ah mel — ah me. —

England is home, ay, England is home, is home,  
Eng - land is home, we fain,

we fain would be there we long to be

there, we long to be

Allegro.

17

(Maraquita enters.)

there!

*rit.*

heard the ver- y lat-est, Of all scan-dals 'tis the great-est!

*p* *colla voce*

*Allegro.*

*f*  
A sen - sa - tion — it ap - pears.

*colla parte*

*sf*

*rit.*

**Girls: Chorus.**

Tell us, tell us, tell us, tell us, tell us, tell us, dear. We

*a tempo*

**Allegro marcato.**

1. Captain Jinks is too at - tentive to Lieu -  
say that Mrs. Mul-lins has an -

*rit.*

are all ear.

**Allegro marcato.**

*p. rit.*

*p. cresc.*

ten - ant Hig - gins' wife. Oh!

oth - er new silk gown. **SOPR.**

**ALTO.** Oh! Did you ev - er, ev - er,

Lieu - ten - ant H. has heard of it and threat - ens Jinks - 's

Lieu - ten - ant Fitz is flirt - ing with that pret - ty blonde Miss

ev - er!

*p. cresc.*

life.  
Brown. Oh!

Oh! Well I nev - er, nev - er,

**Viola.**

The colonel danc'd six times with Mrs. Dob-bins at the  
The chap-lain sat up - on the porch till ten o'clock last

nev - er!

**Berenice.**

hop. night. Oh! Lieu - ten-ant Green took Mrs. Smith to Jug-gins' can - dy  
Re - cit-ing Swinburne's verses to that shad-y Mrs.

Oh!

**Blanche.**

shop. Bright. Oh! The ma - jor treat - ed both the Misses Jones to gin - ger -  
His black coat sleeve was vis - i - ble a - gainst her gown of

Oh!



pop. white. Oh! Oh! Well I nev-er, nev-er, nev-er!

*rit.* *Poco più mosso*

**Maraquita.**

1. 2. With scan-dal and sen -

1. 2. With scan-dal and sen -

*leggiere*

sa-tion, and with i - dle tit - tle tat - tle, In - nu - en - dos sly and

sa-tion, and with i - dle tit - tle tat - tle, In - nu - en - dos sly and

wink of the eye, we oc - cu - py our lei - sure: We ru - in rep - u -

wink of the eye, we oc - cu - py our lei - sure: We ru - in rep - u -

ta-tions with pleas-ant lit-tle prat-tle, Our friends to roast at a

ta-tions with pleas-ant lit-tle prat-tle, Our friends to roast at a

mil-i-ta-ry post ap-pears the on-ly pleas-ure; Our

mil-i-ta-ry post ap-pears the on-ly pleas-ure; Our

friends to roast at a mil-i-ta-ry post ap-pears the on-ly pleas-

friends to roast at a mil-i-ta-ry post ap-pears the on-ly pleas-

ure. 2. They

ure.

**Tempo I.**

Chorus.

ure. \_\_\_\_\_ **SOPRANO & ALTO.**

(Men enter here semi-chorus.) **TENOR & BASS.**

Daughters of of-fi-cer, M. P., or Pri-mate

**Tempo I.**

*molto cresc. e poco rit.* **ff**

Love-ly pa-tri-cian ex-ot-ics are we; Suf-fer-ing much in this

ter-ri-ble cli-mate Just be-cause hus-bands and sires here must be. Ah

mel ah mel ah mel ah mel ah mel ah mel

Sigh-ing for home, far o-ver the sea, We sigh for home,

*poco rit.* far o-ver the *molto dim.* sea. *pp* Ah! *pp*

*Poco meno mosso.*

Ah! *sempre dim.* me!

# No. 2. Kiss Duet.

Maraquita, Winner and Chorus of Girls.

**Allegro.** **Winner**

Voice. 1. I

Piano.

*molto moderato*

know a blue-eyed maid-en with the us - ual hair of gold, And her  
you are at the sea-side and you stroll up - on the sand, You will

*molto moderato e grazioso*

ver - y pret - ty name is Is - a - bel - la: And  
see the par - a - sol of Is - a - bel - la: She's

ev - 'ry - where that maid - en goes, if day be hot or cold, She  
out of sight, and some - one else is too, you un - der - stand, A

## Maraquita.

Oh she  
If the

al - ways takes a big white sun - um - brel - la.  
hap - py pair be - neath a sun - um - brel - la.

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The lyrics are written below the piano staff.

car - ries it like, this And she car - ries it like that, She is  
moon is shin - ing bright On a pleas - ant sum - mer night, In a

This system contains the third and fourth staves of the musical score. The vocal line continues in the top staff, and the piano accompaniment continues in the bottom staff. The lyrics are written below the piano staff.

grace - ful and co - quet - tish too a - bout it; And  
qui - et cor - ner of the porch you'll find it; It's

This system contains the fifth and sixth staves of the musical score. The vocal line continues in the top staff, and the piano accompaniment continues in the bottom staff. The lyrics are written below the piano staff.

peo - ple of - ten try to learn from her just why She's so  
use - ful with - out doubt to keep the moon - shine out, On - ly

This system contains the seventh and eighth staves of the musical score. The vocal line continues in the top staff, and the piano accompaniment continues in the bottom staff. The lyrics are written below the piano staff.

ver - y, ver - y rare - ly seen with - out it.  
Cu - pid knows what's go - ing on be - hind it.

*poco rit.*

*meno mosso*

1-2 Pret-ty Is - a - bel - la, with a foot like Cin - de - rel - la, And a

*un poco meno mosso*

mouth like Cu - pid's bow; Al-ways spread a - bove her head, a

big white sun - um - brel - la; Found it use - ful, don't you know.

**Winner.**

Use-ful for a sun-shade, It can more than one shade;

Use-ful too, if gos-sip you would miss. But par-tic-u-lar-ly neat if a

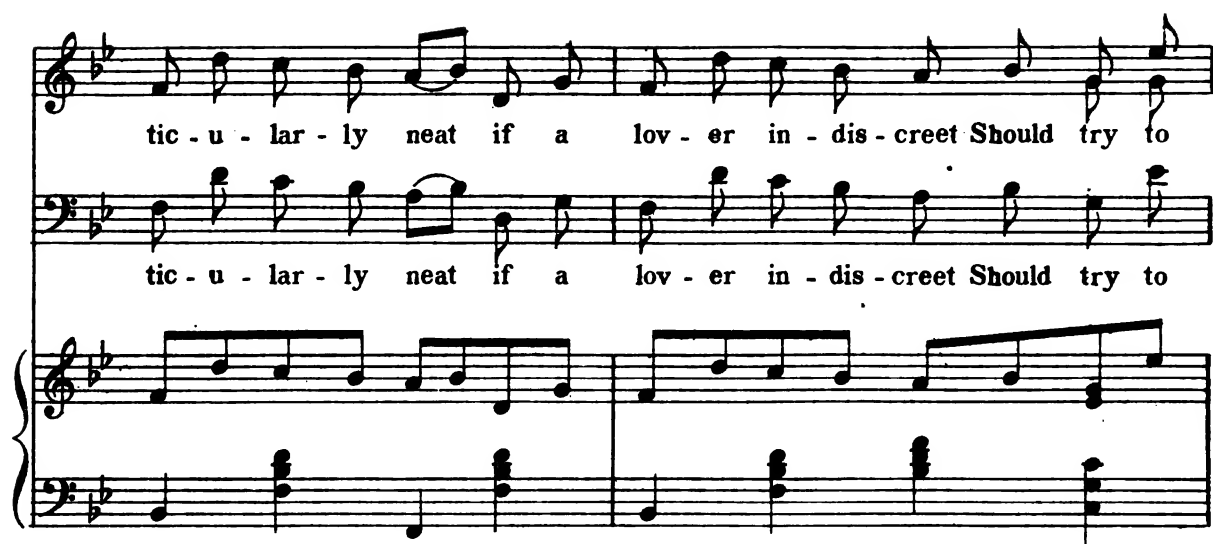
**Girls with Maraquita.**

*rit.* lov-er in-dis-creet Should try to steal a kiss, kiss, kiss. *f* Yes, par-

*rit.* lov-er in-dis-creet Should try to steal a kiss, kiss, kiss. *f* Yes, par-

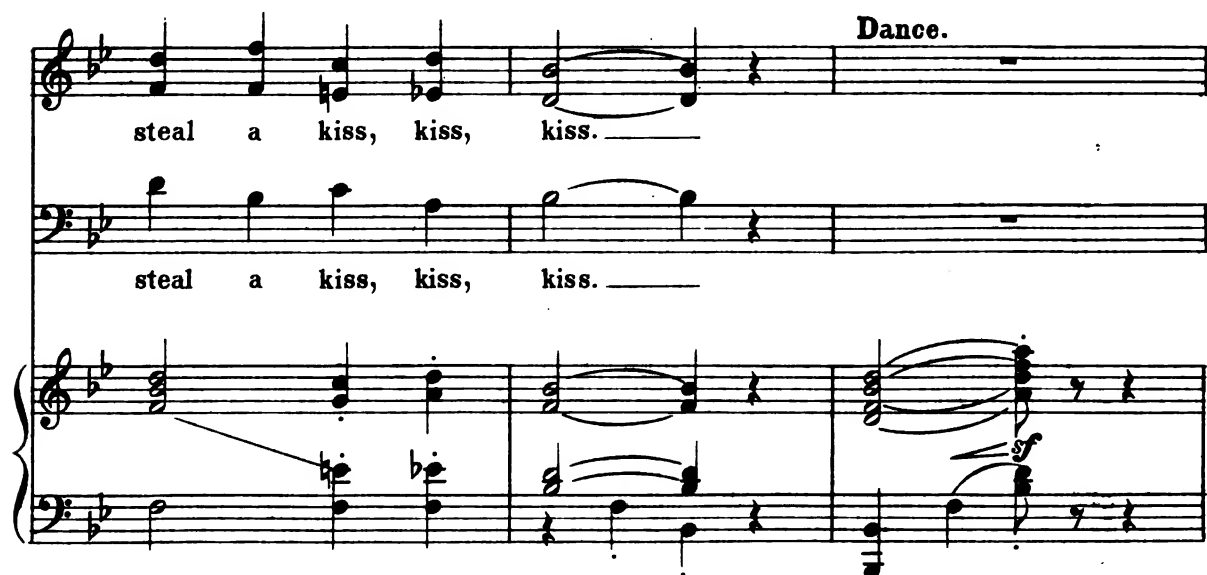
*rit.* *a tempo*





tic - u - lar - ly neat if a lov - er in - dis - creet Should try to

tic - u - lar - ly neat if a lov - er in - dis - creet Should try to



**Dance.**

steal a kiss, kiss, kiss. \_\_\_\_\_

steal a kiss, kiss, kiss. \_\_\_\_\_



kiss, kiss, kiss!

kiss, kiss, kiss!

*p* *grazioso*

kiss, kiss, kiss!

kiss, kiss, kiss!

*p*

kiss, kiss, kiss!

kiss, kiss, kiss!

*grazioso*

kiss, kiss, kiss!

kiss, kiss, kiss!

2. If

# Nº 3. Cuban Song.

Don Pablo and Chorus.

Don Pablo. *f* *p* *marcato la melodia*

Chorus.

Piano.

1. In that fair isle of Cu-ba fair Ha-  
2. In Ha-van-na I'm call'd a Lo-

va - na,  
thar - io,

There I raise the co - coa-nut and the Ba-  
With the voice of a de Reszke, or of

1. Fair Ha - va - na,  
2. In Ha - va - na,

1. Fair Ha - va - na,  
2. In Ha - va - na,

na - na,  
Ma - rio,

'Tis the home of ci-gar-il-lo and ci-  
Oh, the eyes of Cu-ban girls, they go right

In Ha - va - na,  
In Ha - va - na,  
In Ha - va - na,  
In Ha - va - na,

*molto marc.*

gar - ro, Is the land of Ca-sta-net-to and gui-  
thro' you, They pur-sue you, and they woo you, and un -

gar - ro,  
thro' you,

gar - ro,  
thro' you,

tar - ro, of Bo - le - ro and som -  
do you; They are eyes that seem to

tar - ro,  
do you,

tar - ro,  
do you,

bre - ro, Car - men - ci - ta, and O - te - ro.  
want you, How they taunt you, and they want you.

Ah! 1-2. How hap- py is my home in Ha - va - nal

Ah!

Fair Ha -

Fair Ha -

*Quasi Recit.*

Fair Ha - va - na. And when the

va - na.

va - na.

moon comes up with silver- y light My gui- tar- ro I take and steal a -

way.

tink - y, tink - y, tink, bang, Plink - y, Plink - y, Plunk, bang; Click clock,click clock,

tink - y, tink - y, tink, bang, Plink - y, Plink - y, Plunk, bang; Click clock,click clock,

*fp staccatissimo*

'T is thus that I

click clock,click clock, clack.

click clock,click clock, clack.

*sf*

*p*

go ser - e - nad - ing A dam - sel who

tink a tink a tink,plink plunk,plink plunk,

tink a tink a tink,plink plunk,plink plunk,

*p*

sits by her lat-tice; Oh, her heart makes a

tink a tink a tink, plink plunk plink plunk. tink a tink a tink, plink plunk plink plunk.

mu-sic-al raid-ing, Ro-man-tic, ex-

Tink a tink a tink, plink plunk plink plunk. Tink a tink a tink, plink plunk plink plunk.

ceed-ing-ly, that is: I stand 'neath her

plink-y plunk, click clack,click clack. plink-y plunk, click clack,click clack.

case - ment and war - ble, "Twould  
*unis.*  
 plink - y plunk, click clack, click clack.  
*unis.*  
 plink - y plunk, click clack, click clack.

melt e'en a heart made of mar - ble.  
*unis.*  
 plink - y plunk, click  
*unis.*  
 plink - y plunk, click

la la la la la, fa la la la la;  
 clack, click clack.  
 clack, click clack.

*sf*



With ti-ra-la and fa la lay, with ti-ra-la and fa la lay.

Fa la la la la  
Fa la la la la

'Twould soft - en a heart made of mar-ble.

lay.  
lay.

*staccato.*  
My fa la la la la, fa la, fa la, fa la, fa

lay, 'Twould soft - en a heart made of

*f unis.* 'Twould soft - en a heart made of

*f unis.* 'Twould soft - en a heart made of

mar - ble, my ti - ra - li - ra la, fa la, fa

mar - ble, my ti - ra - li - ra la, fa la, fa

mar - ble, my ti - ra - li - ra la, fa la, fa

la, fa la, fa lay.

la, fa la, fa lay.

la, fa la, fa lay.

*Fine.*

*D.S. al Fine.*

# Nº 4. Entrance of Brahmins: and Hindoo Chorus.

**Allegro.**

**Piano.** *ff*

**Mara with SOPRANOS.**  
**Desmond with ALTOS.**

**Ned with TENORS.**

**Pablo with BASSES.**

Who is it comes — to an air O-ri-en-tal? Comes with an

Who is it comes — to an air O-ri-en-tal? Comes with an

air \_\_\_\_\_ the re - verse of gen - tle? \_\_\_\_\_ Pic - tu -

air \_\_\_\_\_ the re - verse of gen - tle? \_\_\_\_\_ Pic - tu -

The first system of the musical score. It consists of three staves: a vocal staff (treble clef), a bass staff (bass clef), and a piano accompaniment (grand staff). The key signature is D major (two sharps). The vocal line has lyrics: "air \_\_\_\_\_ the re - verse of gen - tle? \_\_\_\_\_ Pic - tu -". The piano accompaniment features triplet figures in the right hand and block chords in the left hand. A fortissimo (ff) dynamic marking is present in the piano part.

resque and or - na - men - tal, Pic - tu - resque and or - na -

resque and or - na - men - tal, Pic - tu - resque and or - na -

The second system of the musical score. It continues the vocal and piano parts. The vocal line has lyrics: "resque and or - na - men - tal, Pic - tu - resque and or - na -". The piano accompaniment continues with similar rhythmic patterns.

*unis.*  
men - tal — Who can it be? who can it

*unis.*  
men - tal — Who can it be? who can it

The third system of the musical score. It includes a section marked "unis." (unison). The vocal line has lyrics: "men - tal — Who can it be? who can it". The piano accompaniment features triplet figures and block chords. The system concludes with a final chord.

be? Why are they here? Is it ac-ci-den-tal? Some

be? Why are they here? Is it ac-ci-den-tal? Some

*unis*  
er - rand queer We great - ly

*unis*  
er - rand queer We great - ly

fear. we great - ly fear, must bring them here; Some er - rand

fear. we great - ly fear, must bring them here; Some er - rand

queer ——— We great - ly fear, we great - ly fear, must bring them

queer ——— We great - ly fear, we great - ly fear, must bring them

The first system of the musical score is in D major (two sharps). It consists of a vocal melody and a piano accompaniment. The vocal line has lyrics: "queer ——— We great - ly fear, we great - ly fear, must bring them". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line with triplets and sixteenth notes in the left hand.

here. — Who can it be? who can it be? We

here. — Who can it be? who can it be? We

The second system continues the vocal and piano parts. The vocal line has lyrics: "here. — Who can it be? who can it be? We". The piano accompaniment continues with similar rhythmic patterns, including triplets and sixteenth notes.

soon shall see, — Oh, yes, we soon shall

soon shall see, — Oh, yes, we soon shall

The third system concludes the page. The vocal line has lyrics: "soon shall see, — Oh, yes, we soon shall". The piano accompaniment features a forte (*ff*) dynamic and includes a section marked *pesante* (heavy) in the right hand, with a more active bass line.

see. \_\_\_\_\_ Who is it comes \_\_\_\_\_ with an air o - ri -

see. \_\_\_\_\_ Who is it comes \_\_\_\_\_ with an air o - ri -

ent - al Comes with a mien \_\_\_\_\_ the re - verse of gen - tle; \_\_\_\_\_ Pict - ur -

ent - al Comes with a mien \_\_\_\_\_ the re - verse of gen - tle; \_\_\_\_\_ Pict - ur -

esque and or - na - ment - al, Pict - ur - esque and or - na -

esque and or - na - ment - al, Pict - ur - esque and or - na -

ment - al. Who can it be? who can it

ment - al. Who can it be? who can it

*molto cresc.*

The image shows a musical score for the song "The Rose Tree". It is written for voice and piano. The key signature is D major (two sharps: F# and C#). The time signature is 3/4. The score is divided into two systems. The first system contains the vocal melody and a simple piano accompaniment. The second system features a more complex piano accompaniment with triplets and dynamic markings. The lyrics are: "be? what is it brings them here.".

**System 1:**

- Vocal:** Treble clef. Notes: D4 (quarter), E4 (quarter), F#4 (quarter) "be?"; G4 (quarter), A4 (quarter), B4 (quarter) "what"; C5 (quarter), B4 (quarter), A4 (quarter) "is"; G4 (quarter), F#4 (quarter), E4 (quarter) "it"; D4 (half) "brings"; C4 (half) "them"; B3 (half) "here.".
- Piano:** Bass clef. Notes: D3 (half), F#3 (half) "be?"; G3 (quarter), A3 (quarter), B3 (quarter) "what"; C4 (quarter), B3 (quarter), A3 (quarter) "is"; G3 (quarter), F#3 (quarter), E3 (quarter) "it"; D3 (half) "brings"; C3 (half) "them"; B2 (half) "here.".

**System 2:**

- Vocal:** Treble clef. Notes: D4 (quarter), E4 (quarter), F#4 (quarter) "be?"; G4 (quarter), A4 (quarter), B4 (quarter) "what"; C5 (quarter), B4 (quarter), A4 (quarter) "is"; G4 (quarter), F#4 (quarter), E4 (quarter) "it"; D4 (half) "brings"; C4 (half) "them"; B3 (half) "here.".
- Piano:** Bass clef. Notes: D3 (half), F#3 (half) "be?"; G3 (quarter), A3 (quarter), B3 (quarter) "what"; C4 (quarter), B3 (quarter), A3 (quarter) "is"; G3 (quarter), F#3 (quarter), E3 (quarter) "it"; D3 (half) "brings"; C3 (half) "them"; B2 (half) "here.".



see. \_\_\_\_\_ Who is it comes \_\_\_\_\_ with an air o - ri -

see. \_\_\_\_\_ Who is it comes \_\_\_\_\_ with an air o - ri -

ent - al Comes with a mien \_\_\_\_\_ the re - verse of gen - tle; \_\_\_\_\_ Pict - ur -

ent - al Comes with a mien \_\_\_\_\_ the re - verse of gen - tle; \_\_\_\_\_ Pict - ur -

esque and or - na - ment - al, Pict - ur - esque and or - na -

esque and or - na - ment - al, Pict - ur - esque and or - na -

ment - al. Who can it be? who can it

ment - al. Who can it be? who can it

*unis.* *3* *3* *3* *unis.* *3* *3* *3*

*molto cresc.*

This system contains the first two staves of music. The vocal staves (treble and bass clef) have lyrics. The piano accompaniment (grand staff) includes triplets and a crescendo marking.

be? what is it brings them here.

be? what is it brings them here.

*ff* *ff*

This system contains the next two staves. The vocal staves continue the lyrics. The piano accompaniment features fortissimo (ff) markings and continues with complex rhythmic patterns.

**Trio.**

This system contains the final two staves. The first staff is empty. The second staff begins a section labeled "Trio." with a forte (ff) marking and a complex melodic line.

Samp ni - kal ga - ya la kir pi - te sel

Samp ni - kal ga - ya la kir pi - te sel

The first system consists of two staves. The top staff is a vocal line in D major (one sharp) with lyrics 'Samp ni - kal ga - ya la kir pi - te sel'. The bottom staff is a piano accompaniment with chords and moving lines. Dynamics include *f* and *sfz*.

Samp ni - kal ga - ya la kir - kir pi - te se

Samp ni - kal ga - ya la kir - kir pi - te se

The second system continues the vocal and piano parts. The vocal line has lyrics 'Samp ni - kal ga - ya la kir - kir pi - te se'. The piano accompaniment features sustained chords and melodic fragments. Dynamics include *f* and *sfz*.

Par a - e dhan Par ro - we chor, Par a - e dhan

Par a - e dhan Par ro - we chor, Par a - e dhan

The third system introduces a new vocal melody with lyrics 'Par a - e dhan Par ro - we chor, Par a - e dhan'. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *sf* and *sfz*.

Par ro - we chor. Samp ni - kal ga - ya la kir pi - te se.

Par ro - we chor. Samp ni - kal ga - ya la kir pi - te se.

The first system consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains three measures of music with lyrics. The bottom staff is a piano accompaniment in bass clef, also in D major, with chords and some melodic movement. The lyrics are: "Par ro - we chor. Samp ni - kal ga - ya la kir pi - te se."

Ah. We have lost thee, -

Ah. We have lost thee, -

The second system continues the vocal and piano parts. The vocal line has a long, expressive "Ah." followed by "We have lost thee, -". The piano accompaniment provides harmonic support with sustained chords and some melodic fragments. The lyrics are: "Ah. We have lost thee, -"

— we have lost thee, — Ru - by sub - lime! —

— we have lost thee, — Ru - by sub - lime! —

The third system continues the vocal and piano parts. The vocal line has a long, expressive "— we have lost thee, —" followed by "Ru - by sub - lime! —". The piano accompaniment provides harmonic support with sustained chords and some melodic fragments. The lyrics are: "— we have lost thee, — Ru - by sub - lime! —"

We have lost thee, we have lost thee, Ru - by sub -

We have lost thee, we have lost thee, Ru - by sub -

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is D major (two sharps). The vocal line has lyrics: "We have lost thee, we have lost thee, Ru - by sub -". The piano accompaniment features chords and moving lines in both hands.

lime! lime!

The second system of the musical score. It continues the vocal and piano parts. The vocal line has lyrics: "lime! lime!". The piano accompaniment includes a section marked *ff* (fortissimo) with more active bass line movement.

*p* Samp ni - kal ga - ya la kir pi - te se,

*p* Samp ni - kal ga - ya la kir pi - te se,

The third system of the musical score. It continues the vocal and piano parts. The vocal line has lyrics: "Samp ni - kal ga - ya la kir pi - te se,". The piano accompaniment includes a section marked *p* (piano) with sustained chords and moving lines.

Samp ni - kal ga - ya la kir pi - te se; Par a - e dhan

Samp ni - kal ga - ya la kir pi - te se; Par a - e dhan

The first system consists of two staves. The top staff is a vocal line in D major (two sharps) with lyrics. The bottom staff is a piano accompaniment with chords and moving lines. The lyrics are: "Samp ni - kal ga - ya la kir pi - te se; Par a - e dhan".

Par a - e chor, Samp ni - kal ga - ya la la!

Par a - e chor, Samp ni - kal ga - ya la la!

The second system continues the vocal and piano parts. The lyrics are: "Par a - e chor, Samp ni - kal ga - ya la la!". The piano part includes a forte (*fz*) dynamic marking.

Tempo I.

Who is it

Who is it

Tempo I.

The third system is marked "Tempo I." and features a vocal line and a piano accompaniment. The lyrics are: "Who is it". The piano part includes a forte (*f*) dynamic marking and a triplet of eighth notes.

comes with an air O-ri-ent-al? Comes with a mien the re-verse of

gentle? Pict-ur-escape and or-na-ment-al, Pict-ur-

escape and or-na-ment-al: Who can it

*molto cresc.*

be? Who can it be? What is it brings him

be? Who can it be? What is it brings him

here? Wel - come

here? Wel - come

then! Hail, all Hail!

then! Hail, all Hail!



# Nº 5. Balloon Song.

Entrance of Abel Conn.

**Allegro.**

Voice.

Piano.

1. I start-ed out from Fris-co On a pleasant day in  
 2. So I drift-ed on un - til a cloud Of soot and smoke I

June, To go around the world In eight - y days in my bal - loon. . I  
 met; I said, "I can't see through it, But Chi - ca-go it is, I bet." "You

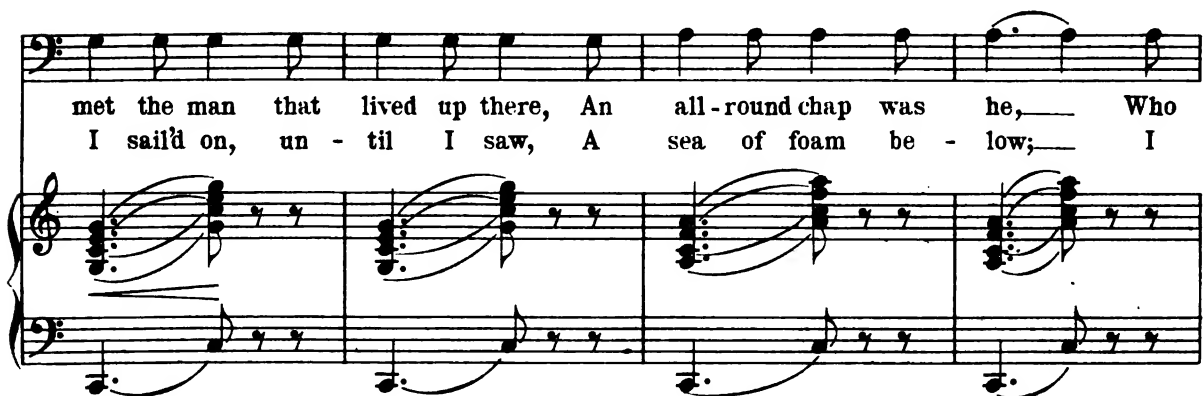


took my wife a - long with me, We land - ed ver - y soon — In the  
like it if you stay," they cried, "I know it well," I hoot - ed, "Chi -

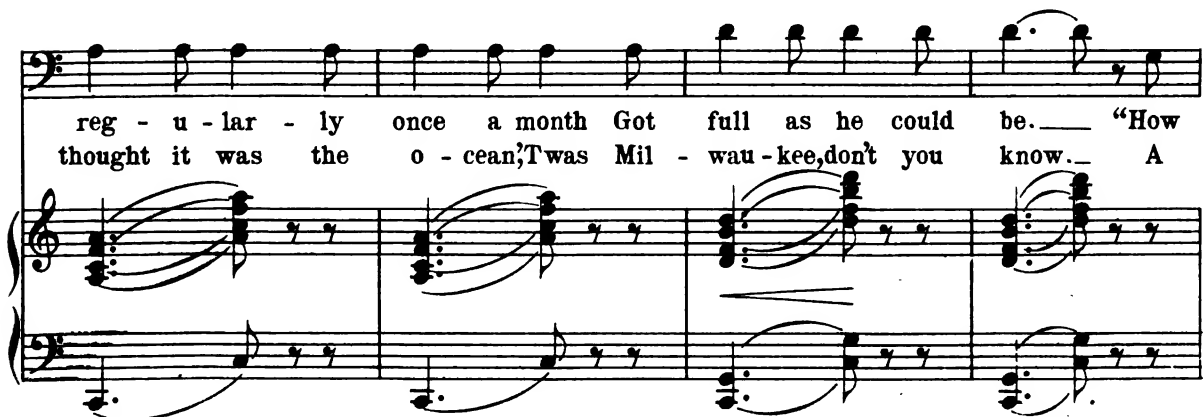


fly - by-night com - mu - ni - ty, Which proved to be the moon. — I  
ca - go is the on - ly place Where ev - 'ry one is soot - ed." So

*rit.* *a tempo*



met the man that lived up there, An all-round chap was he, — Who  
I sail'd on, un - til I saw, A sea of foam be - low; — I



reg - u - lar - ly once a month Got full as he could be. — "How  
thought it was the o - cean? 'Twas Mil - wau - kee, don't you know. — A

are you get - ting on," said I, "You're lone - ly Sir, I fear?" "Oh!  
might - y wind a - rose From peo - ple blow - ing of their beer; And

*colla voce*

*slow*

I'm all-right," he said, "you know, There is no wem - an here.  
far be - low I saw a sign: - There's Eng - lish spo - ken here.

### Refrain.

— Oh, I just dropp'd in In an off - hand sort of  
— Oh, I just dropp'd in In an off - hand sort of

way, I did - n't care to lin - ger long, I had - n't long to  
way, I did - n't care to lin - ger long, I had - n't long to

stay. My wife, she miss'd con- nec- tion, And I left her on the  
stay. I would have to starve to death there, Or — o - pen a sa -

moon; You could hear the men there swearing, When I skip'd in my bal -  
loon; I — could - n't dance the Ger-man, So I skip'd in my bal -

loon; You could hear the men there swearing, When I skip'd in my bal -  
loon; I — could - n't dance the Ger-man, So I skip'd in my bal -

loon. —  
loon. — **Chorus.**  
*unis.*  
Oh, he just dropp'd in In an off-hand sort of  
Oh, he just dropp'd in In an off-hand sort of

way, He did - n't care to lin - ger long, He had - n't long to  
 way, He did - n't care to lin - ger long, He had - n't long to

stay. His wife, she miss'd con - nec - tion, He left her on the  
 stay. He would have to starve to death there, Or - o - pen a sa -

moon; You could hear the men there swear-ing, When he skip'd in his bal -  
 loon; He — could - n't dance the Ger - man, So he skip'd in his bal -

loon; You could hear the men there swearing, When he skip'd in his bal - loon. —  
 loon; He — could - n't dance the Ger - man, So he skip'd in his bal - loon. —

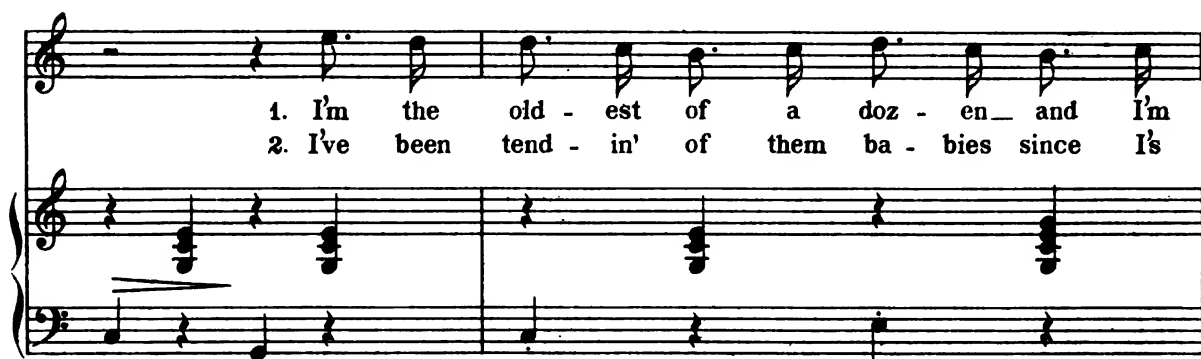
# Nº 6. Minding the Baby.

Bedalia and Chorus.

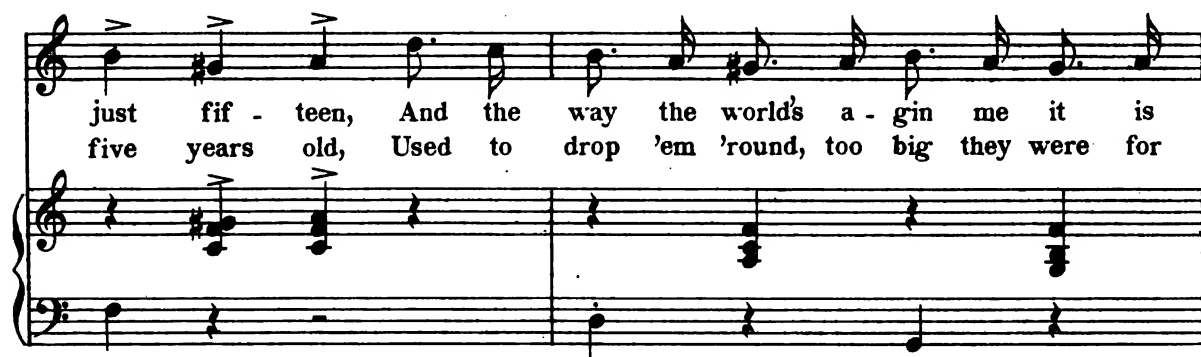
Voice. 

Piano. *f* *dim.*

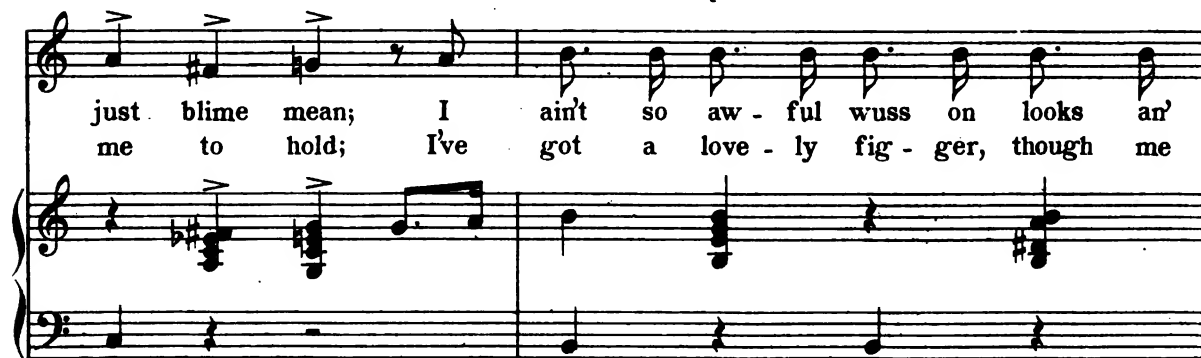
1. I'm the old - est of a doz - en - and I'm  
2. I've been tend - in' of them ba - bies since I's



just fif - teen, And the way the world's a - gin me it is  
five years old, Used to drop 'em 'round, too big they were for



just blime mean; I ain't so aw - ful wuss on looks an'  
me to hold; I've got a love - ly fig - ger, though me



style, I know, 'Cuz' plen - ty o' the fel - lers 'round the  
grounds un - did, It's 'an - some still though al - lers I have

*rit.*  
plice 'as told me so. I have got a new red jer - sey and a  
had to mind a kid. I have nev - er 'ad no fun at all in  
*rit.* *p*

big green hat Just chock full o' yel - ler os - tarch feath - ers\_  
all my d'ys, I have nev - er been to daunc - es, nev - er

long as that; But wot's the use of togs if all yer  
seen no p'lys; The butch - er's boy 'ud mar - ry me, if

looks is hid, Be - cuz' yer al - lers mind - in' of a kid.  
I'd get rid of this ev - er - last - in' mind - in' of a kid.

Oh, wot's the use o' 'av - in' grite am - bi - tion When yer are borned the  
Oh, wot's the use o' 'av - in' grite am - bi - tion When you have got a

fust 'o sich a num - ber, I might be a Duch - ess, may be,  
brat a - round a squall - in, With one fel - ler I goes walk - in,

'Stead o' which I minds the ba - by, Sing - in': "Ush, me dear, lie still an'  
We of love an' sich is talk - in'; Then I 'ears the ba - by tune it's



*rit.*

slum - ber:— I stops ter speak to some good look-in' fel - ler,  
bawl - in':— I oft - en tries to read a yel - ler nov - el

*poco rit.* *a tempo*

I puts the ba - by down up - on the floor.)  
Full of e - lope - ments, lots o' crime, an gore.) 1-2. Then its

*poco rit.* *a tempo*

*poco meno mosso* *rit.* *a tempo*

yah, yah, yah! boo, hoo! I could whack 'im black and blue; Ow' I

(Baby cry.) *rit.* *a tempo*

hopes ter 'even there wout by an - y more. —

**Maraquita** with SOPRANOS. *unis.*

**Damayanti** with ALTOS.

**Pablo** with BASSES.

Oh, wot's the use o' *unis.*

'av - in' grite am - bi - tion! I puts the ba - by

*sf*

down up - on the floor: Then its yah, yah, yah! boo, hoo! I could

*poco meno*

*poco meno* (Baby cry.)

whack 'im black and blue: Oh I hopes to 'even there wo't be an - y more. —

*f a tempo*

*ff a tempo*

*Fine* ✂

*D. S. al Fine.*

# No 7. I'm Captain Cholly Chumley of the Guards.

Abel and Chorus.

Abel.

1. Oh,  
2. I

Piano.

talk of Tom-my At-kins, Cap-tain Jinks, and all the lot, Who are  
us-u-al-ly wear whis-kers, but I've shaved 'em off you see, For

mil-i-tar-y he-roes of the guards:  
I was much too love-ly with 'em on:

Cap-tain  
Why!

Jinks! he is - n't in it; Tom - my A is Tom - my Rot Com -  
 when I took a walk, such crowds of la - dies fol - low'd me, And their

pared to me, the glo - ry of the guards. We  
 hus - bands, they came home and found 'em gone. The

fel - lahs do no fight - ing, there are oth - er coves for that; For  
 Queen de - signed this u - ni - form es - pec - ial - ly for me, Though

beau - ty and for danc - ing we are known; ——— We  
 if I sneezed the rags would fly for yards; ——— And

take no or - ders such as "Or - der comps" and "shoulder comps;" We're the  
when she saw me dress'd in these, she said: "at last, I see What's the

swells, you know, who give the ser - vice tone. I'm the  
on - ly per - fect fig - ure in the Guards." Oh, we're

fa - mous Chol - ly Chum - ley of the Guards, Oh, we're  
all so bloom - ing, dash - ing, in the Guards, Oh, we

dread - ful la - dy - kill - ers in the Guards; When we're  
can - not keep from mash - ing, in the Guards; La - dies

out up - on pa - rate, Ev - 'ry wid - ow, wife, or maid, Begs a  
fol - low me in droves, While their hus - bands, jeal - ous coves, Curse the

smile from us, the 'e - roes of the Guards: (Don cher know!) He's the  
name of Chol - ly Chum - ley of the Guards: (Don cher know!) They're such

*rit.*  
fa - mous Chol - ly Chum - ley of the Guards! —  
dev - ils with the fair ones in the Guards! —

**Chorus.**

*unis.*  
1. He's the  
2. They're such

*unis.*  
1. He's the  
2. They're such

*rit.*

fa - mous Chol - ly Chum - ley of the Guards: He's the  
 dev - ils with the fair ones in the Guards: They're such

The first system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal parts have lyrics: 'fa - mous Chol - ly Chum - ley of the dev - ils with the fair ones in the'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords and eighth notes.

fa - mous Chol - ly Chum - ley of the Guards: When we're  
 dev - ils with the fair ones in the Guards: La - dies

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts have lyrics: 'fa - mous Chol - ly Chum - ley of the dev - ils with the fair ones in the'. The piano accompaniment continues with the same melody and bass line.

out up - on pa - rade, Ev - 'ry wid - ow, wife, or maid, Begg a  
 fol - low him in droves, While their hus - bands, jeal - ous coves, Curse the

The third system of the musical score. It continues the vocal and piano parts. The vocal parts have lyrics: 'out up - on pa - rade, Ev - 'ry fol - low him in droves, While their'. The piano accompaniment continues with the same melody and bass line.

(Don cher know!)

(Don cher know!)

smile from us, the 'e - roes of the  
name of Chol - ly Chum - ley of the

Guards: He's the  
Guards: They're such

smile from us, the 'e - roes of the  
name of Chol - ly Chum - ley of the

Guards: He's the  
Guards: They're such

*rit*  
fa - mous Chol - ly Chum - ley of the  
dev - ils with the fair ones of the

Guards. —  
Guards. —

*rit*  
fa - mous Chol - ly Chum - ley of the  
dev - ils with the fair ones of the

Guards. —  
Guards. —

*rit.**f**p**f*



# Nº 8. The Lady and the Kick.

Damayanti and Chorus.

*Animato.*

**Piano.** *f*

1. She came from Eng-land's shore, A si-ren to a-dore, Her  
 2. "Bra-val En-core!" they roared. A Bi-shop was on board, A  
 3. With gold and bills the hat Was packed up high as that, The  
 4. Oh, when she reached these shores, She wea-ried of en-cores; They

*p*

face, so fair, a Ser-aph's you'd im-a-gine it; Skirt-  
 port-ly man who frowned up-on hi-la-ri-ty; He  
 ma-trons frowned, and said: "What do you think of it?" The  
 de-luged her with po-sies o-dor-rif-er-ous. The

**Chorus.** *poco rit.*

a-gine it  
 la-ri-ty;  
 think of it  
 rif-er-ous

danc - ing was her game; She had a state - ly name; They  
 said: "Miss, I en - treat your lit - tle dance re - peat; It's  
 cap - tain went in - sane; He or - dered up cham - pagne, By  
 mor - al, by the bye, Is: Let your aim be high, If

pro - grammed her as "Gwen - dol - en Plan - ta - ge - net." On  
 shock - ing, but, of course, it's done for char - i - ty." She  
 bas - kets - full. Made ev - 'ry - bod - y drink of it. The  
 you would win ap - plause that is vo - ci - fe - rous. The

*rit.* *a tempo.*

ta - ge - net.  
 char - i - ty.  
 drink of it.  
 ci - fe - rous.

*rit.*

*a tempo.*

my last o - cean trip, I met her on the ship, And  
 posed up - on one toe, She swung the oth - er sol - The  
 chap - pies sighed - "Ahl do Give me that lit - tle shoe." But  
 Bi - shop was a catch, And as he was a bach; He

*a tempo.*

when they gave the cus-tom-a-ry ben-e-fit, They  
bits of chan-de-lier be-gan to scat-ter round, Once  
all their hopes im-me-diate-ly were baf-fled; for, The  
of-fer'd her his hand, but she said "Nev-er! oh!" Why

be-e-fit,  
scat-ter round,  
baf-fled; for,  
"Nev-er! oh!"

asked her to ap-pear; She said: "I'll vol-un-teen, I  
more, as quick as that. Off flew the Bish-op's hat, And the  
Bish-op said, said he: "Young man, pray par-don me, For  
I'm en-giged!" she said, "And go-ing 'ome to wed My

fawn-cy'mong my dawnses I have man-ya fit."  
ag-i-tat-ed Bish-op pass'd the hat a-round. 1-4. She  
char-i-ty, that shoe is to be raf-fled for."  
fi-an-ce, Lord Halfred 'A-roid De-ve-reaux."

man-ya fit.  
hat a-round.  
raf-fled for.  
De-ve-reaux.

man-ya fit. \_\_\_\_\_  
hat a-round. \_\_\_\_\_  
raf-fled for. \_\_\_\_\_  
De-ve-reaux. \_\_\_\_\_

*poco a poco a tempo*

did a lit - tle step or two, tra la la la la la! Swung her

slip-per like a pen-du-lum of a clock; A gleam of silk-en shape-li-ness,

tra la la la la la! A doz-en dude-lets faint-ed from the

shock. Ah! — A flutter-ing of linger-ie, tra la la la la la! A

flash of lightning nev-er was half so quick. It caused a great sen-sa-tion, did the

*poco rit.**a tempo*

ped - al e - le - va - tion Of the five - foot lit - tle la - dy with the

*poco rit.* *poco rit.* *a tempo*

eight - foot kick.

A flut - ter - ing of ling - er - ie,

tra la la la la la! A flash of light - ning nev - er was half so

quick,

It

caused

a great

sen -

sa -

tion

did

the

*rit* *a tempo*

ped - al e - le - va - tion Of the five - foot lit - tle la - dy with the

*rit.* *a tempo*

eight - foot kick.

*poco più mosso*

1. 2. 3. 4.

2. "Bra -  
3. With  
4. Oh

*p* *sf*

## Nº 9. Finale: Act I.

Brahmins  
and  
Don Pablo.*Allegro pesante.*

Piano.

Thou, Thou,

Thou art the guilt-y one; Thou art re-spon-si-ble for the

Abel. (scared)

What! I am re-spon-si-ble?

Ra-jah's jew-el.

I won't be re-spon-si-ble!

Thou art re-spon-si-ble,—

Thou art re-

spon-si-ble for the Ra - - jah's jew-el. Brrr

Thou,

Thou, Thou must go forth with us, Thine is a

What? is mine a  
fear-ful doom, ter-ri-ble and cru-el!



fear-ful doom? I won't have a  
Thine is a fear-ful doom.

*f* *p*

fear-ful doom.  
Thine is a fear-ful doom, ter-ri-ble and

*f* *sf*

Doom!  
cru-ell doom doom! doom! doom!

*sf* *molto cresc.*

(sobbing) *Molto moderato.*  
'Tis not my fault! This fellow here com-

*Molto moderato.*  
*mf*

menc'd it: ah mel ah mel ah mel ah mel ah

mel ah mel ah mel ah mel and like-wise damn. I'm up, up, up, I'm

up, I'm up, up, up a - gainst it. *Allegro moderato.*

**Damayanti.**  
But what is this re-mark-a-ble e-mo-tion? \_\_\_\_\_

**Chorus.**  
What it is?

**Maraquita.**

I feel it too dis - tinct - ly. **Bidalia.**  
I have a  
What is it?

**Damayanti.****Maraquita.**

touch of it my - self. Girls. Ah! is this  
Ah! is this  
Ah! is this  
And so have I!

love for him I feel.  
love for him I feel.  
love for him I feel.  
What can it be? Pit - y, pray, and

**Abel.**

Abel.

Oh pit - y, pray, and  
let the poor wretch go. —  
No! No. —  
let me, let me go. —  
No! No. — No

pray you spare him, let him de - part; For by some sort of mag-ic

pray you spare him, let him de - part; For by some sort of mag-ic

pray you spare him, let him de - part; For by some sort of mag-ic

art - He has won each maid - en heart, has won each maid - en

art - He has won each maid - en heart, has won each maid - en

art - He has won each maid - en heart, has won each maid - en

*Più moto.*

heart. See us all kneel - ing in fond ap - peal - ing,

heart. See us all kneel - ing in fond ap - peal - ing,

heart. See us all kneel - ing in fond ap - peal - ing,

*Più moto.*

*ff.* Give us his life. Oh Brah - mins! do! — Do not a -

*ff.* Give us his life. Oh Brah - mins! do! — Do not a -

*ff.* Give us his life. Oh Brah - mins! do! — Do not a -

*accel.*

*accel.*

larm And do not harm, For if he

larm And do not harm, For if he

larm And do not harm, For if he

larm him, we pray, harm him, we pray,

80

dies Then we die too. See us all kneel - ing

dies Then we die too. See us all kneel - ing

dies Then we die too. See us all kneel - ing

dies Then we die too. See us all kneel - ing

*rit.* *f a tempo*

*rit.* *f a tempo*

*rit.* *f a tempo*

*rit.* *f a tempo*

in fond ap - peal - ing, For if he dies - we die -

in fond ap - peal - ing, For if he dies - we die

in fond ap - peal - ing, For if he dies - we die -

The musical score is written for a vocal ensemble and piano. It consists of five staves. The first four staves are vocal parts, and the fifth staff is the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal parts have lyrics: "too: boo hoo, boo hoo, boo hoo, boo hoo, boo hoo, boo hoo, boo hoo, boo". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a large, sustained chord in the left hand.

Maraquita. Damayanti.  
Bidalia. Desmond.

81

hoo! For if\_ he\_

hoo! *Abel.* *poco rit.* *a tempo* Don Pablo. For if\_ he\_

Boo hoo, boo hoo, boo hoo! For if\_ he\_

hoo! For if\_ he\_

*poco rit.* *f a tempo* *sf*

dies\_ They die\_ too.\_

dies\_ They die\_ too.\_

dies\_ They die\_ too.\_

*rit.* *pp*



Abel.

You hear their pleading what do you say?

Chorus.

What do you say?—

*unis.**unis.**pp**fp**a tempo**fp**fp**l. h.**pp a tempo**pp*

Molto allegro.

*accel.*

**Damayanti.**

*misterioso*

83

Listen! open your ears!— There is a gem, a

*fp rit. fp molto sfz pp*

Ru-by rare, The eye of a great i - dol That dwells with - in a

temple, in the heart of the jun - gle.

**Chorus and Principals.** The heart of the

*f p sfz*

**Don Pablo.**

That jungle's fill'd with savage beasts, With ti-gers fierce, and  
jun - gle.

*f pp*

serpents, Thro' which you pass to reach this shrine, In the heart of the

Damayanti.

jun - gle. This

**Principals and Chorus.** The heart of the jun - gle.

gem is worth a mighty sum, a Ru-by worth a for - tune, 'Tis

worth, they say, of English pounds— a hun - dred - thou-sand.

**Principals and Chorus.**

If you dare go, this ru-by may be—

hun - dred - thou-sand.

*fz* *f* *pp*

## All Principals.

yours. 'Tis worth, they say, of English pounds— a

**Chorus.** It may be ours.—

## Poco più mosso.

hun - dred - thou-sand. There is a gem is

**All Principals.** There is a gem. is

A hun - dred - thou-sand.

*fz* *p* *f* *fz* *f*

**Poco più mosso.**

worth, they say, It lies with - in a

worth, they say, It lies with - in a

*unis*  
A hun - dred - thou - sand.

*unis*

temple wierd, Oh come what may, with -

temple wierd, Oh come what may, with -

With - in the jun - gle. Oh come what may, with -

out de-lay, That ru-by must be mine.

*poco pesante*

*a tempo, sempre più vivo*

Maraquita.

Winner. 'Tis

Just the sum I need for Ma-ra-qui-ta.

true, dear.

**All Principals.**

**All Principals.** The ru-by, the ru-by, it must and shall be

The ru-by, the ru-by, it must and shall be

mine, it must and shall be mine. I'll to the i - dol's  
mine, it must and shall be mine. I'll to the i - dol's

Be mine, shall be mine,

shrine straight - way. shrine straight - way.

Let us go, ay, let us go, it must be ours, The ru-by of the

ah, straight-way.

ah, straight-way.

magic art, it shall be mine, be mine.

*L'istesso tempo.*

Oh

Oh

Oh

*L'istesso tempo.*

*cresc.*



*unis.*  
 come, be off with - out de-lay, To the tem - ple far a - way; — Oh

*unis.*  
 come, be off with - out de-lay, To the tem - ple far a - way; — Oh

*unis.*  
 come, be off with - out de-lay, To the tem - ple far a - way; — Oh

*unis.*

come, be off, to get the gem, For our troub - le 'twill re - pay. — For

come, be off, to get the gem, For our troub - le 'twill re - pay. — For

come, be off, to get the gem, For our troub - le 'twill re - pay. — For

though we make our jour-ney wea-ri-ly, Though we wan-der far and drear-i-ly,

though we make our jour-ney wea-ri-ly, Though we wan-der far and drear-i-ly,

though we make our jour-ney wea-ri-ly, Though we wan-der far and drear-i-ly,

We shall be re-paid, And our fort-une shall be made. Then

We shall be re-paid, And our fort-une shall be made. Then

We shall be re-paid, And our fort-une shall be made. Then

*unis.*  
 rah, rah, rah, rah! Bon voyage to all, — The risk is far from

*unis.*  
 rah, rah, rah, rah! Bon voyage to all, — The risk is far from

*unis.*  
 rah, rah, rah, rah! Bon voyage to all, — The risk is far from

*unis.*  
 rah, rah, rah, rah! Bon voyage to all, — The risk is far from

small, — In fact, 'tis rath - er tall: — But rah, rah, rah, rah!

small, — In fact, 'tis rath - er tall: — But rah, rah, rah, rah!

small, — In fact, 'tis rath - er tall: — But rah, rah, rah, rah!

*unis.*  
 Prhaps you may come back — The ru-by in your pack, Which means of  
*unis.* *unis.*

*unis.*  
 Prhaps you may come back — The ru-by in your pack, Which means of  
*unis.* *unis.*

*unis.*  
 Prhaps you may come Back — The ru-by in your pack, Which means of  
*unis.* *unis.*

gold a stack. Oh come, be off with - out de-lay, To the

gold a stack. Oh come, be off with - out de-lay, To the

gold a stack Oh come, be off with - out de-lay, To the

tem - ple far a - way; — Oh come, be off to get the gem, For our

tem - ple far a - way; — Oh come, be off to get the gem, For our

tem - ple far a - way; — Oh come, be off to get the gem, For our

The first system of the musical score consists of three systems of staves. Each system has a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The key signature is one sharp (F#). The lyrics are: "tem - ple far a - way; — Oh come, be off to get the gem, For our". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, including some triplets and a forte (*sf*) dynamic marking.

troub - le 't will re - pay; — For though we make our jour - ney wea - ri - ly,

troub - le 't will re - pay; — For though we make our jour - ney wea - ri - ly,

troub - le 't will re - pay; — For though we make our jour - ney wea - ri - ly,

The second system of the musical score also consists of three systems of staves, each with a vocal staff and a piano accompaniment staff. The key signature remains one sharp (F#). The lyrics are: "troub - le 't will re - pay; — For though we make our jour - ney wea - ri - ly,". The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.

Though we wan - der far and drear - i - ly, We shall be re - paid, And our

Though we wan - der far and drear - i - ly, We shall be re - paid, And our

Though we wan - der far and drear - i - ly, We shall be re - paid, And our

*unis.*  
fort - une shall be made. Then wish us good luck on our jour - ney's

*unis.*  
fort - une shall be made. Then wish us good luck on our jour - ney's

*unis.*  
fort - une shall be made. Then wish us good luck on our jour - ney's

*unis.*  
fort - une shall be made. Then wish us good luck on our jour - ney's

*Brillante*  
*sempre ff*

way, \_\_\_\_\_ good luck to all! Then wish us good luck on our journey's

way, \_\_\_\_\_ good luck to all! Then wish us good luck on our journey's

way, \_\_\_\_\_ good luck to all! Then wish us good luck on our journey's

way, \_\_\_\_\_ good luck to all! Then wish us good luck on our journey's

The first system consists of four staves. The top two are vocal staves (treble and bass clef) with lyrics. The bottom two are piano accompaniment staves (treble and bass clef). The key signature is one sharp (F#). The lyrics are: "way, \_\_\_\_\_ good luck to all! Then wish us good luck on our journey's". The word "unis." is written above the vocal staves at the beginning of the phrase "Then wish us".

way, \_\_\_\_\_ good luck to all. Here's \_\_\_\_\_ good fortune to

way, \_\_\_\_\_ good luck to all. Here's \_\_\_\_\_ good fortune to

way, \_\_\_\_\_ good luck to all. Here's \_\_\_\_\_ good fortune to

way, \_\_\_\_\_ good luck to all. Here's \_\_\_\_\_ good fortune to

The second system also consists of four staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The key signature is one sharp (F#). The lyrics are: "way, \_\_\_\_\_ good luck to all. Here's \_\_\_\_\_ good fortune to". The word "unis." is written above the vocal staves at the beginning of the phrase "Here's".

all, Here's — good for-tune to all, good luck to

all, Here's — good for-tune to all, good luck to

all, Here's — good for-tune to all, good luck to

The first system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "all, Here's — good for-tune to all, good luck to". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

one and all, good luck to one

one and all, good luck to one

one and all, good luck to one

The second system of the musical score continues the vocal and piano parts. The lyrics are: "one and all, good luck to one". The piano accompaniment continues with the same rhythmic patterns as the first system, maintaining the harmonic structure established in the key of D major.



and all.

and all.

Più moderato.

*fff*

*ffz*

End of Act I.

Detailed description: This page of a musical score, numbered 98, contains vocal and piano parts. The top section features four staves of vocal music, with lyrics 'and all.' appearing twice. The piano accompaniment begins with a series of chords in the left hand and a melodic line in the right hand. A tempo change to 'Più moderato.' is indicated, followed by a fortissimo (*fff*) dynamic. The piano part continues with a complex rhythmic pattern, including sixteenth and thirty-second notes. The score concludes with a final chord and the instruction 'End of Act I.'

Act II.  
Nº10. Opening Chorus.

99

Lento.

Piano.

Allegro molto marcato, ed un poco pesante.

*ff* *unis.*

With danc-es wild, (clang) (clang) With mu-sic weird, (clang)

With danc-es wild, (clang) (clang) With mu-sic weird, (clang)

(clang) We of-fi-ci-ate To pro-pi-ti-ate. Our—

(clang) We of-fi-ci-ate To pro-pi-ti-ate Our—

de-i-ty, so feared, with sa-cri-fice: (clang) (clang) With fren-zied

de-i-ty, so feared, with sa-cri-fice: (clang) (clang) With fren-zied

hymn; (clang) (clang) if our de-i - ty do not see it, he will\_

hymn; (clang) (clang) if our de-i - ty do not see it, he will\_

tear us limb from limb, he'll tear us limb from limb, he'll tear us limb from limb\_

tear us limb from limb, he'll tear us limb from limb, he'll tear us limb from limb\_

— Oh ay, oh ay, oh ay. Ah! — oh— ay, oh— ay oh— ay, oh,—

— Oh ay, oh ay, oh ay. Ah! — oh— ay, oh— ay oh— ay, oh,—

Echo.

*pp*

ay, oh\_ ay, oh ay. Ah! oh\_ ay, oh\_

ay, oh\_ ay, oh ay. Ah! oh\_ ay, oh\_

*pp*

ay, oh\_ ay, oh\_ ay, oh\_ ay, oh ay, he'll tear us

ay, oh\_ ay, oh\_ ay, oh\_ ay, oh ay, he'll tear us

*pp*

limb from limb, he'll tear, he'll tear, he'll tear us limb from limb.

limb from limb, he'll tear, he'll tear, he'll tear us limb from limb.

*rit.*

*f*

**Dance.**

**Unis.**

Come we nautch girls,

tempt-ing - ly beau - ti - ful, Sway - ing in lang - uor - ous maz - es,

We are here for sac - ri - fice du - ti - ful, In Jug - ger - naut's dread - ful

prais - es. So with all the grace of Terpsi - ch - ore, Thus with a smile we—

wile——— you, We are versed in sen - su - ous trick - er - y,

Arts that can ev-er be - guile you. La - e - ah, La - e - ah, al - le - ah!

*Humming*

The first system of the musical score. The vocal line (treble clef) begins with the lyrics "Arts that can ev-er be - guile you." followed by "La - e - ah, La - e - ah, al - le - ah!". The piano accompaniment (grand staff) features a prominent humming line in the bass register, indicated by the word "Humming". The key signature has one sharp (F#), and the time signature is 4/4.

La - e - ah, La - e - ah, al - le - ah! La - e - ah tay, La - e - ah tay,

The second system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "La - e - ah, La - e - ah, al - le - ah! La - e - ah tay, La - e - ah tay,". The piano accompaniment continues with harmonic support, including some triplet figures in the right hand.

La - e - ah, ah! La - e - ah, ah! Ah!

The third system features vocal exclamations: "La - e - ah, ah! La - e - ah, ah! Ah!". The piano accompaniment continues, with a "l.h." (left hand) marking appearing in the third measure. The system concludes with a double bar line.

The fourth system consists of piano accompaniment. The vocal line is silent. The piano part features a series of chords and melodic fragments in both hands, concluding the piece with a final chord in the bass.



Oh stran - ger, come, for  
Jug-ger-naut, we hail thee!

in our eyes There  
Jug-ger-naut, we hail thee!

lies, lies, lies Pa - ra - dise.  
Jug-ger-naut, we hail thee!

Oh come, oh  
Jug-ger-naut, we hail thee!

The musical score is written for voice and piano. The vocal line is in a soprano or alto range, and the piano accompaniment is in a lower register. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into six systems, each with a vocal staff and a piano staff. The lyrics are: "Oh stran - ger, come, for Jug-ger-naut, we hail thee! in our eyes There Jug-ger-naut, we hail thee! lies, lies, lies Pa - ra - dise. Oh come, oh Jug-ger-naut, we hail thee!". The piano part features a prominent bass line with many chords and some melodic runs. The vocal part is more melodic and expressive, with some long notes and slurs. The overall mood is dramatic and somewhat somber due to the key signature.

come, \_\_\_\_\_ Oh

All of us thou doom - est, \_\_\_\_\_

come, with - out re - gret - ting, Oh come to a for - get - ting

Of the world and its

All of us con - sum - est; \_\_\_\_\_

fret - ting, \_\_\_\_\_ and its

Hail! oh thing in - sen - sate, \_\_\_\_\_

Detailed description: This is a musical score for page 107. It consists of eight systems of music. Each system has a vocal line (treble and bass clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). The lyrics are written below the vocal line. The music features various melodic lines, including a prominent one in the piano part that repeats across several systems. The lyrics are: 'come, \_\_\_\_\_ Oh', 'All of us thou doom - est, \_\_\_\_\_', 'come, with - out re - gret - ting, Oh come to a for - get - ting', 'Of the world and its', 'All of us con - sum - est; \_\_\_\_\_', 'fret - ting, \_\_\_\_\_ and its', and 'Hail! oh thing in - sen - sate, \_\_\_\_\_'.

sighs, its sighs.

*poco a poco accel. unis.*  
Hail! thou of in-tense hate,  
Hail! thou of in-tense hate, Monster, most in-sen - sate;

Monster, most insen-sate; Oh hail! oh hail!  
Oh hail! oh hail!

*poco rit.*  
La-e - ah tay, Al - le - ah!  
La - e - ah tay, Al - le - ah!

*poco rit.*

*Più lento*

Hail! Jug-ger-naut, Hail!

Hail! *Più lento* Jug-ger-naut, Hail!

Monster, in-sen-sate, all hail! Thou hast wrought us,

Monster, in-sen-sate, all hail! Thou hast wrought us,

Hail! Hail! Hail! thou of in-tense hate:

Hail! Hail! Hail! thou of in-tense hate:

*unis.* Thou doonest us, Thou con-sum-est us,

*unis.* Thou doonest us, Thou con-sum-est us,

With ter-ror we quail. Hail! Jugger-naut,

With ter-ror we quail. Hail! Jugger-naut,—

Hail! all

Hail! all

hail! all hail!

hail! *molto pesante* all *fff* hail!

# Nº 11. Song of the Priestess.

*Molto lento.*

Piano.

The piano introduction is in E-flat major, 4/4 time, marked 'Molto lento.' It consists of two staves. The right hand features a series of eighth-note chords and a melodic line with a fermata. The left hand plays a simple harmonic accompaniment of eighth notes.

The piano accompaniment for the first line of the song. The right hand has a melodic line with a fermata and a crescendo. The left hand plays a steady eighth-note accompaniment.

Here in the tem - ple I've wait - ed thee With hope and

The first line of the song. The vocal line (treble clef) has a melodic line with a fermata. The piano accompaniment (bass clef) continues with the eighth-note accompaniment.

fear, Wait - ed man - y a year, Know - ing thou wouldst ap -

The second line of the song. The vocal line continues with a melodic line. The piano accompaniment continues with the eighth-note accompaniment.

pear, thou wouldst ap - pear in thy Par - a -

*portato* *rit.*

The third line of the song. The vocal line continues with a melodic line. The piano accompaniment continues with the eighth-note accompaniment. The tempo markings 'portato' and 'rit.' are present.

*a tempo* 3 3 3 3

dise. Fair-er maid-ens have mat-ed thee in thy Par - a -

3 3 3

dise; Yet, O do not de - spise all the love I

of - fer to thee, to thee, O might - y one! O might - y one! I

*molto rit.*

Molto moderato e molto espress.

love. **Priests: Chorus.** Come then to me, O love di -

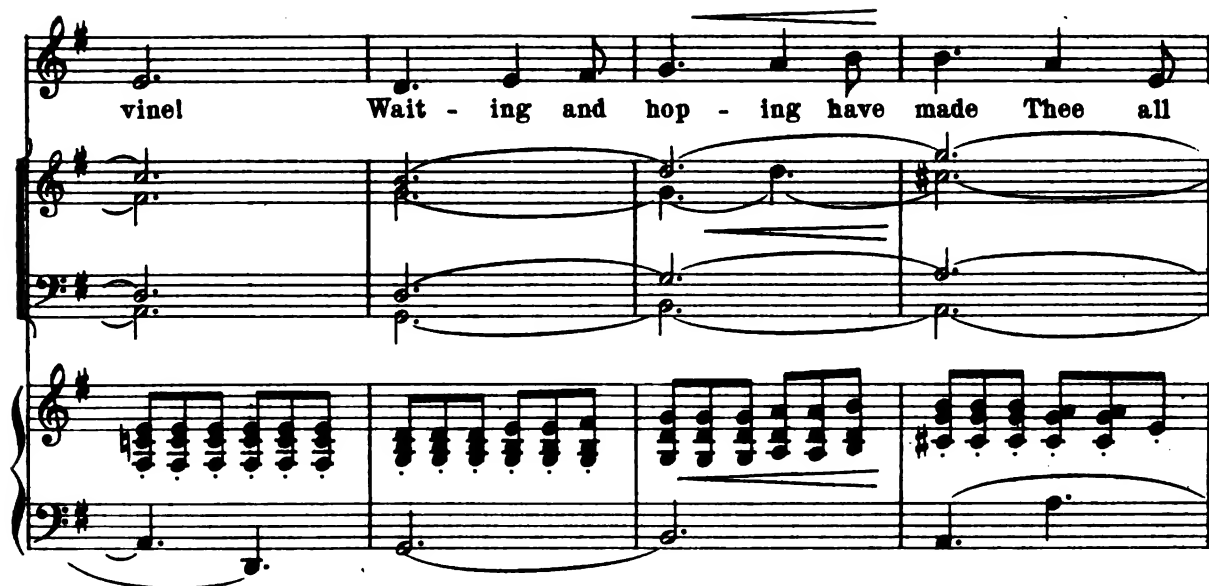
**TENORS.**

**BASSES.** (Humming.)

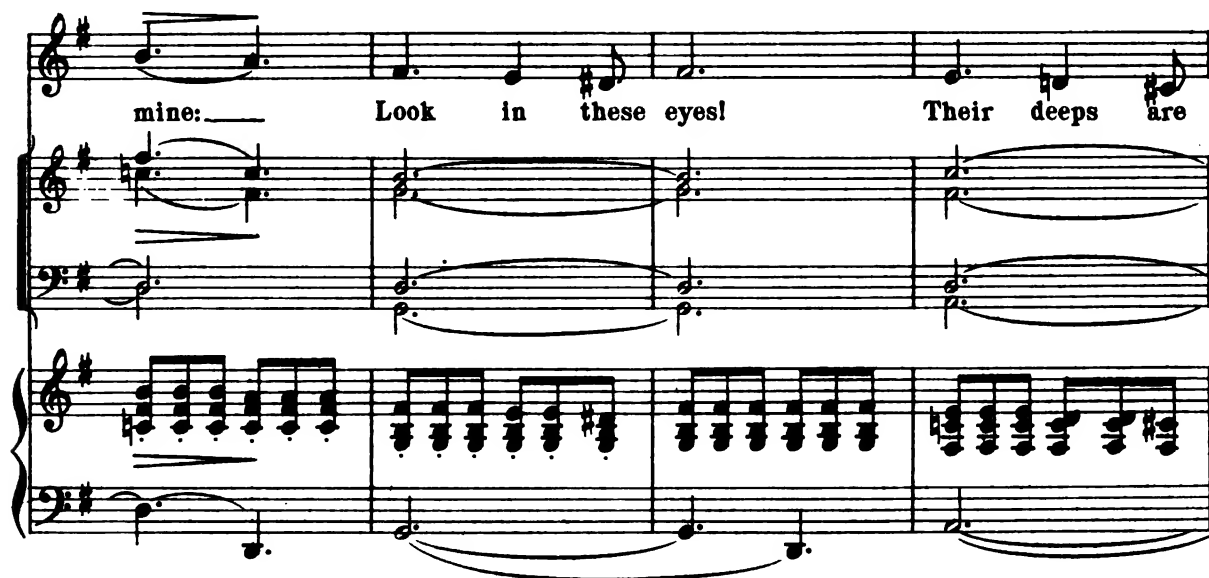
Molto moderato e molto espress.

*rit.*

vinel      Wait - ing and hop - ing have made Thee all



mine:      Look in these eyes!      Their deeps are



thine,      There thou canst read all the love in this heart \_\_\_\_\_ of





*sempre più rit.*

mine. Look in these eyes! Their deeps are

Priestesses. (Humming)

*sempre più rit.**poco rit.**sempre più rit.*

thine,

There

thou canst see

*sempre dim.**molto rit.*

this

love

of mine.

*ppp**ppp**dim.**ppp**molto rit.*

# Nº 12. The tattooed Man.

Abel and Chorus.

Moderato.

Voice.

1. Do
2. He
3. He'll

*con molto sentimento*

Piano.

*ten.*

you re - mem - ber, An - ge - line, That heart - less "Hu - man Snake" Who  
had de - signs up - on him - self, She had de - signs on him; She  
Ra - phael's Cher - ubs on his brow, The An - gelus on his chest; While

won my heart in an - oth - er part And gave that heart a break? I'll  
loved to look at the pic - ture - book He had on ev - 'ry limb. "Oh,  
on his back was a lib - 'ral stack Of 'old Mast - ers" of the best. "Oh,

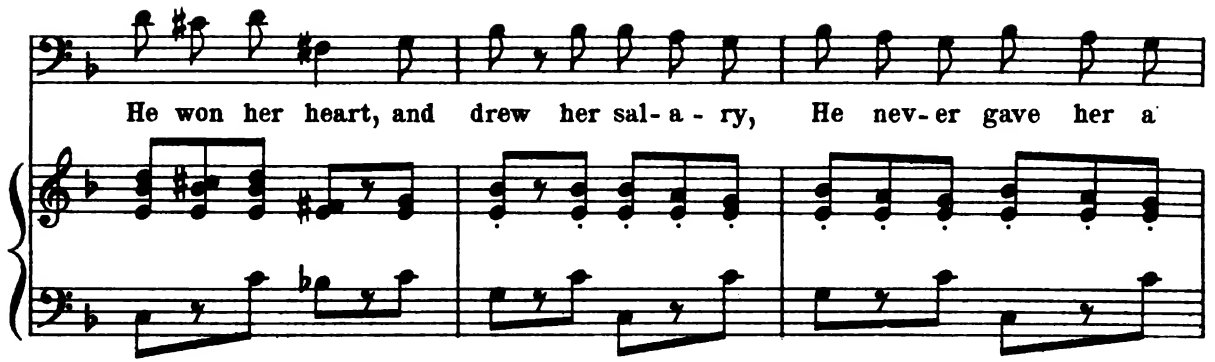
sing you now of my sweet re-venge, 'Twas ret - ri - bu - tion  
why should I go a - broad? she said, To Ger-man-y, France, or  
pic - ture to your - self, she said, A love - lorn maid - en's

stern; She fell in love with a tat-toed man Who  
Rome; With a love-ly col - lec - tion a - wait - ing in - spec - tion  
doom; "I can - not pic - ture to my-self," He

**Molto moderato.**  
broke her heart in turn. Ah!  
In my hap - py, lit - tle home. Ah! 1-3. He was a hu - man  
said, for there's no more room." Ah!

*colla parte*

pic - ture gal - ler - y Such a spec - ta - cu - lar gent;



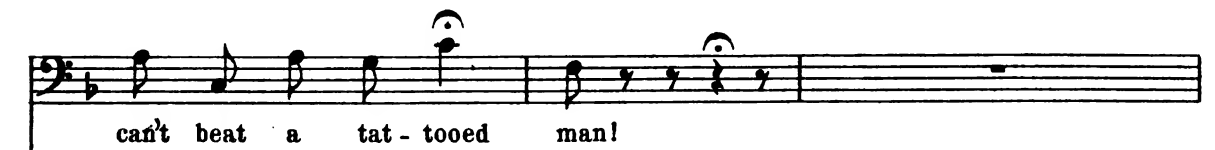
He won her heart, and drew her sal-a-ry, He nev-er gave her a



cent; Till one good day with her season's pay And the Fat La-dy off he



ran, Oh! 'tis per-fect-ly true You can beat a tat-too, But you



can't beat a tat-tooeed man!



**Chorus.** **SOPRANO & ALTO.** Ah! He was a hu-man  
**TENOR & BASS.** Ah! He was a hu-man

pic - ture gal - ler - y, Red, white, and blue, black and tan. Oh, it's  
 pic - ture gal - ler - y, Red, white, and blue, black and tan. Oh, it's

per - fect - ly true you can beat a tat - too, But you can't beat a tat - tooed  
 per - fect - ly true you can beat a tat - too, But you can't beat a tat - tooed

man.  
 man. **Dance.**  
*poco più mosso*

# No. 13. Finale. Act II.

**Lento.**

**Chorus.** He speaks! He shakes! He speaks! He wakes!

**Piano.** *sf* *sf* *sf* *sf*

**Abel.**

**Chief Priest.** creaks! What would the might-i-est have

He shakes! He speaks! He wakes!—

He wakeshe wakes!—

*pesante.* 3 3

I wish to change my might-y

first?— What is thy might-y will?

*pp*

thirst for a still more might-y still. —

*ppp*

**Chorus.**  
SOPRANO and ALTO.

Of all dei - ties  
TENOR and BASS.

he first shall quaff, — quaff the — rar - est —

wine; — Might-iest drink, if thou art — thirst-y, Pryth-ee take mine, take

mine — Con - de - scend, con - de - scend, con - de - scend, — con - de - scend, con - de - scend,

con-de-scend, con-de-scend, con-de-scend, Ahl

*pp*

*pp*

We thy brides, so long have a - wait-ed thee here in this tem - ple of

*pp*

bliss - es, See the brides to whom the fates mat-ed thee; Come, love, and take our

*pp*

kiss - es. Be - hold we pray, yes, be - hold we are all thine.

*pp*



hold us, pray, yes, be - hold! We are all thine! our

We are all thine! Be - hold!

kiss - es are thine! Our love di - vine. Thou

Be - hold! Our charms be - hold! Our

must be mine! Be - hold!

charms be - hold, be - hold, be - hold, be - hold!

**Abel.**(speaking) If I don't stop be-  
holding, you'll have  
to chain me.

(Chief Priestess led forth veiled.)  
Hello! there's a dark horse.  
**Tempo di Valse.**

Of nup-tial rites re-mains but

*tremolo.*

*fp* *pp*

this Give the bride the first nup - tial kiss. Be - fore us

all em - brace thy bride. Be -

fore us all em - brace thy bride.

Abel.

*Cadenza.*

I nev-er was good, I nev-er was good, I nev-er was

good, I nev-er was good at em-brac- - ing at em-

brac-ing, at em-brac-ing, at em-brac-ing, at em-brac-ing, at em-

brac-ing be-fore— a mob! How-ev-er— I'll

do my best, I'll do my best.

*Moderato.*

Tempo di Valse. (slow.)

*pp unis.*

Come then, we

*pp unis.*

*rit.*

pray, O love di vine! Wait - ing and

hop - ing have won love like thine. Love in her

eyes their deeps en shrine, There thou canst

Più moto.

read all the love that is thine, all thine! Take

*poco rit.* *poco accel.*

then, we pray, all of the treasure di-vine,

That waits for thee here in thy temple's fair shrine:

*sempre accel.*

Come to thine own, all thine a-lone, Yes, they are

their deeps en - shrine, There thou canst

The musical score is written for a vocal part and a piano accompaniment. The vocal part is on a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "their deeps en - shrine, There thou canst". The piano accompaniment consists of two staves, treble and bass, with a key signature of three flats. The music features a variety of notes, rests, and dynamic markings, including accents and slurs. The piano part has a complex texture with many chords and moving lines in both hands.

*pesante*

read all the love in her heart's shrine.

*pesante*

**Allegro.**

**Allegro.**

(Crash!)

*ff*

Ha! what means this pro - fan - a - - - tion. Our I - - - dol

## Chief Priest, and Male Chorus.

Meno mosso.

Juggernaut cast down, de graded.

Who, who,

Meno mosso.

Who is re - sponsi-ble for this

## Girls.

who is the guilty one? for this

pro - fan - a - tion? Who is re - sponsi- ble? Who is re -

sponsi - ble? Who is the guilty one? Who is the guilty one of this



pro-fan-a-tion?

pro-fan-a-tion?

Long pause of dialogue.

Mc. S.: Hesh! It was I who stole the bonnie wee bit image.

All.: Kill him! (Rush)

Mc. S.: Hoot! Stop a bit! I am a would-be suicide. That is the man who saved me.

(Denounces Abel)

Abel.: Listen to that slimy serpent! and I saved that man's life.

Priest.: But we thought him our idol.

Mc. S.: No! He is an intruder, who came here to steal the ruby from the Idol's eye.

All.: Ha!  
(Cue.)

**Allegro feroce.**

**Maraquita, Bidalia, Damayanti.**

Im-post-er! In-trud-er! down with him! dis-

Ned Winner, Don Pablo.

Im-post-er! In-trud-er! down with him! dis-

Im-post-er! In-trud-er! down with him! dis-

**Allegro feroce.**

own him! pro-fan-er! de-lud-er! Pun-ish him! de-

own him! pro-fan-er! de-lud-er! Pun-ish him! de-

own him! pro-fan-er! de-lud-er! Pun-ish him! de-

throne him! Im - post - er! In - trud - er! Pro - fan - er! De -

throne him! Im - post - er! In - trud - er! Pro - fan - er! De -

throne him! Im - post - er! In - trud - er! Pro - fan - er! De -

lud - er! O slay him!

lud - er! O slay him!

lud - er! O slay him!

**Chief Priest.**

**Recit.**

His doom shall be this: Let him be saw'd in twain Yes, be saw'd in twain Before the idol he has dared

**Allegro moderato.**

Priest (speaking): Let the man-eating tigers be let loose.

pro-fane. \_\_\_\_\_

*f poco a poco accelerando*

(Priest): Bring forth the saw of vengeance.

**Poco meno.**

Abel. (speaking): This is the way he cuts his old friends dead.

(a saw is brought on.)

(repeat these four bars ad lib.)

(They are about to saw Abel in two when trumpets are heard.)

(all on stage) *unis.*

Hindos. Hark! the troops, help is at hand. The

*unis.*

(all on stage) *unis.*

English. Hark! the troops, help is at hand.

*unis.*

(Trumpets behind the scene.)

*fp*

Eng - lish, the Eng - lish, a - last

The

Res - cue, lads, on to the charge!

Eng - lish! the tem - ple is lost!

Aye, we are lost! woe to us!

On to the charge! to the charge!

Ah, we are lost, Yes, we are lost! Fight for the tem - ple pro -

To res - cue, lads! The pris'ner's safe! Cap - ture the tem - ple, we'll

8

*unis.*

fanned by in-truders: The temple we'll save! On to the charge, on to the charge,

*unis.*

cap-ture the temple: The captives we'll save! On to the charge, on to the charge,

on to the charge! On! slay them and spare not, we'll slay them and spare not;

on to the charge! On! slay them and spare not, we'll slay them and spare not;

a rescue, a - las!

a rescue, Hoo - ray!

*molto pesante*

Tempo di Valse. *molto pesante*

*ff*

Our cause is lost, ——— Lost now for aye, ———

*ff*

(Priests.) all is lost to us, Lost now for aye, all is

*ff*

Our cause is won; ——— We win the day, ———

*ff*

Tempo di Valse. *molto pesante*

*ff*

——— Gone is our glo - ry, and dark

lost to us, ——— all our glo - ry is gone,

——— For Eng - land's glo - ry we win ———



is our day, ———

is our day, is our day, our day: Our cause is lost, ———

Gone our glo - ry, and dark our day: Our cause is lost, all is

the day, ———

the day, yes, we win the day: Our cause is won, ———

*pesante*

Lost now for aye, ——— Gone is our

lost to us, Lost now for aye, all is lost to us, Gone is our

We win the day ——— For Eng - land's

glo-ry for ev-er, our cause is

glo-ry we conquer, our cause is

*pesante*

*Più mosso.*  
lost.

*Più mosso.*  
won.

*Più mosso.*  
**ff**

1 1

End of Act II.

Act III.  
Nº 14. Entr'act & Opening Chorus.

Tempo di Valse.

Piano.

The piano score for the first section of Act III, N° 14. Entr'act & Opening Chorus, is written for piano in 3/4 time, key of D major. It is marked 'Tempo di Valse' and 'Piano.' The score consists of five systems of music, each with a treble and bass staff. The first four systems are in 3/4 time, and the fifth system is in 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'pesante'.

Tempo di Marcia.

The piano score for the second section of Act III, N° 14. Entr'act & Opening Chorus, is written for piano in 2/4 time, key of D major. It is marked 'Tempo di Marcia.' The score consists of one system of music, with a treble and bass staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'f'.

**Chorus. SOP & ALTO.**

We are mil-i - ta - ry maid - ens, but\_ our\_ fate is rath - er hard. —

TENOR & BASS.

Rat - a -

O do stop,

Let it drop.

Won't you please to

plan, Rat - a - plan, Rat - a - plan, Rat - a - plan,

plan, plan, plan, plan,

stop that noise.

O do stop,

Let it drop,

plan, plan, plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a -

Please to stop it. In the in - ter - est of  
 plan, plan, plan, plan, plan.

pro - gress We have formed a house - hold guard. —  
 Rat - a -

O do stop, Let it drop, Won't you please to  
 plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, plan, plan, plan,

stop that noise. O do stop, Let it drop,  
 plan, plan, plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a -

unis.

Please do stop it.

plan, plan, plan, plan, plan.

### Maraquito.

**Lieut. Desmond**

We're ac - cout - red and at - tired In a man - ner most ad -

We're ac - cout - red and at - tired In a man - ner most ad -

mired By Lo - tha - ri - os aes - the - tic who ob - serve — us; — But their

mired By Lo - tha - ri - os aes - the - tic who ob - serve — us; — But their

dread - ful rat - a - plan Which might fire a mar - tial man Makes young

dread - ful rat - a - plan Which might fire a mar - tial man Makes young

wom-en ver-y fidg-e-ty and nerv-ous, Makes young

wom-en ver-y fidg-e-ty and nerv-ous, Makes young

wom-en ver-y fidg-e-ty, so fidg-e-ty and nerv-ous.

wom-en ver-y fidg-e-ty, so fidg-e-ty and nerv-ous.

Chorus.

Rat-a -

O do stop, Let it drop, Won't you please do

O do stop, Let it drop, Won't you please do

O do stop, Let it drop, Won't you please do

plan, Rat-a-plan, Rat-a-plan, Rat-a-plan, Rat-a-plan, plan, plan, plan, plan,

stop that noise. O do stop, Let it drop,  
 stop that noise. O do stop, Let it drop,  
 stop that noise. O do stop, Let it drop,  
 plan, plan, plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a -

That's e-nough, quite e - nough. Oh, let us  
 That's e-nough, quite e - nough. Oh, let us  
 That's e-nough, quite e - nough. Oh, let us  
 plan, Rat - a - plan, Rat - a - plan, plan, plan, plan, Rat - a, rat - a - plan, plan,

*molto cresc.*

march a - way. Nev-er mind the noise of drums a - beat - ing;  
 march a - way. Nev-er mind the noise of drums a - beat - ing;  
 march a - way. Nev-er mind the noise of drums a - beat - ing;  
 Rat - a rat - a - plan, plan, Rat - a - plan a plan, plan, Rat - a - plan, plan, plan.



Hey, for a sol - dier's joys,  
 Hey, for a sol - dier's joys,  
 Hey, for a sol - dier's joys,  
 Rat - a, rat - a - plan, plan, Rat - a, rat - a - plan, plan,

Though we hate that aw - ful noise, Oh let us  
 Though we hate that aw - ful noise, Oh let us  
 Though we hate that aw - ful noise, Oh let us  
 Rat - a - plan, a plan, a plan, plan, plan, plan. Rat - a - plan, a plan, plan,

march a - way. Nev - er mind the noise of drums a - beat - ing;  
 march a - way. Nev - er mind the noise of drums a - beat - ing;  
 march a - way. Nev - er mind the noise of drums a - beat - ing;  
 Rat - a - plan, a plan, plan, Rat - a - plan, a plan, plan, Rat - a - plan, plan, plan,

Hey, for a sol - dier's joys, Though we hate that aw - ful  
Hey, for a sol - dier's joys, Though we hate that aw - ful  
Hey, for a sol - dier's joys, Though we hate that aw - ful  
Rat - a - plan, a plan, plan, Rat - a - plan, a plan, plan, Rat - a, rat - a - plan, plan,  
noise.  
noise.  
noise.  
plan.  
Hus - sah!  
Hus - sah!  
Hus - sah!  
Hus - sah!

# Nº 15. Talk about yo' luck.

Abel and Chorus.

Molto moderato.

Piano.

Drums.

Abel.

1. Talk a - bout yo' luck, I'm 'quaint - ed wif a coon,  
2. Went out to a dance Las' night a week a - go,  
3. I'm as big ez him, I'm full o' mus - cle too;

Lige Ras - tus Jack - son is his name:— He will hol' up a deuce an' he'll  
Took lit - tle Mat - tie Haw - kins 'long,— Wore a bran' new pinkshirt an' a  
Lige, he'd be eas - y meat fo' me:— Oh, de las' time we met, it was

draw fo' a - ces When he's set - tin' in a po - kah game. He'll  
di - mon' big ez 'ut, Little Mat - tie said she lov'd me strong: But  
at a po - kah game, An' I pick'd a row on pup - pose, see? I

fall in a rib-ber, when 'e tide am run-nin' high, An' he'll  
Lige Ras-tus Jack-son, he show'd up as big as life, An' he  
frewhimout de win-der, hopt'd he smash his ug-ly head, But de

come out dust-y, an' he'll come out dry. If he fell off a house once He'd  
put a hoodoo on me so I couldn't draw my knife. He stole dat lit-tle Mat-tie, She's  
folks next do' was movin', and dey put a feath-ah bed Where Ras-tus done fell on it, He

*pesante*

*rit.*  
find 'at he could fly.  
gwine to be his wife. } 1. 3. Talk a-bout yo' luck! Um! Um! Foh' I  
jes got up an' said: }

*rit.* *f molto marc.*

*rit.*  
tell yoh what he's got, Da's de se-cret ob dis good luck

*Chorus.*  
*unis.*  
What's he got? What's he got?  
*unis.*

*p* *rit.*

coon, It's de lef' hin' foot ob a grabe-ya'd rab-bit, Dat was

*rit.*

pluck'd in de dahk of de moon. An' it aint a bit o' use

Not a

To buck up against a great big coon, When he

bit! not a bit!

cah - 'ies in his cloes de foot ob a rab - bit Dat was

*p*

pluck'd in de dahk o' the moon. *unis.*

When he cah - 'ies in his cloes de *unis.*

*ff*

foot ob a rab - bit Dat was pluck'd in de dahk o' the moon. —

*f*

**Dance.**

*sfz Fine.*

*Repeat from Introduction.*

# Nº 16. Fairy tales.

## Waltz-Sextette.

Abel, Maraquita, Bidalia, Damayanti, Ned, Don Pablo.

*Allegro.*

Maraquita.  
Bidalia.

Damayanti.

Abel.

Ned.  
Don Pablo.

*Allegro.*

Piano.

1. You  
2. A

know the yarn of Puss-in-boots,  
girl's complexion's fair you guess,

1. Of Jack who climbed the bean-stalk shoots, Of  
2. Is all her own, well, more or less, It

*Meno mosso.*

There  
A

All po-pu-lar fai - ry tales.  
'Tis on-ly a fai - ry tale.

Or - phe - us who charmed the brutes;  
"comes and goes" in box - es, yes;

are Bo - peep and Rid-ing Hood, And  
dark girl says: she will be fair, She'll

Like-wise the ba - bies in the wood;  
If you hintbleached, she says: "you dare!"

*p*



*rit.*

Jack who 'gainst the gi - ant stood:  
fib, and nev - er turn a hair:

all fav - o - rite fai - ry -  
It's on - ly a fai - ry -

*rit.*

Tempo di Valse.

1-2. Fai - ry tales, fai - ry tales, We hear them ev - 'ry  
tales. — tale. — 1-2. Fai - ry tales, fai - ry tales, We hear them ev - 'ry  
1-2. Fai - ry tales, fai - ry tales, We hear them ev - 'ry  
1-2. Fai - ry tales, fai - ry tales, We hear them ev - 'ry

Tempo di Valse.

*dolcissimo*

day; List for a while, with pit-y-ing smile, Then

day; List for a while, with pit-y-ing smile, Then

day; List for a while, with pit-y-ing smile, Then

day; List for a while, with pit-y-ing smile, Then

wink and walk a-way.

wink and walk a-way.

wink and walk a-way.

wink and walk a-way.

1. Pharaoh's fair daughter  
2. When-e'er a lady

said she found Mo - ses in the pond - half - drown'd:  
fair and fat Says: "Per - ox - ide, what is that?"

*poco rit.* *a tempo* 3  
1-2. Fai - ry tales, fai - ry tales, 'Tis on - ly a fai - ry —

*poco rit.* *a tempo* 3  
1-2. Fai - ry tales, fai - ry tales, 'Tis on - ly a fai - ry

*poco rit.* *a tempo* 3  
1-2. Fai - ry tales, fai - ry tales, 'Tis on - ly a fai - ry

First system of musical notation, measures 1-8. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in treble and bass clefs with a key signature of one sharp (F#). Each vocal staff begins with a half note followed by a whole note, with the lyrics "tale.\_\_\_\_" underneath. Above the first vocal staff is the marking "rit.". The fifth staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp. It begins with a half note followed by a whole note, with the lyrics "tale.\_\_\_\_" underneath. Above the piano staff is the marking "rit.". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Second system of musical notation, measures 9-16. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in treble and bass clefs with a key signature of one sharp (F#). These staves contain whole notes. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp. It contains a melodic line in the right hand and a harmonic accompaniment in the left hand. Above the piano staff is the marking "rit.". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The system concludes with a triplets of eighth notes in the right hand of the piano part, marked with a "3" above them.

*Fine.*

*D. S. al Fine.*

## Nº17. Finale Act III.

Chorus.  Come,

Piano. 

 come, be off, with-out de-lay, To the tem - ple far a - way — Come,

 come, be off, let's get the gem, For our troub - le 'twill re - pay. — And

 though we wan - der far and wea-ri - ly, Though we wan - der sad and wea-ri - ly,

We shall be re-paid, And our for-tunes shall be made: Then wish us good

The first system of the musical score is in G major (one sharp). The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with chords providing harmonic support.

luck on our jour-ney's way, ————— good luck to all! Then wish us good

The second system continues the melody. The vocal line has a half note G4, a half note A4, and a half note B4, followed by a quarter rest. The piano accompaniment continues with the same rhythmic pattern, featuring chords that change to support the new lyrics.

luck on our jour-ney's way, ————— good luck to all! Here's —

The third system features a fermata over the vocal line on the note G4. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord.

— good for-tune to all, Here's ————— good for-tune to all! good

The fourth system concludes the piece. The vocal line has a half note G4, a half note A4, and a half note B4, followed by a quarter rest. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord.



luck to one, and good luck to one

This system contains the first line of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has two sharps (F# and C#). The lyrics "luck to one, and good luck to one" are written below the vocal line. The piano part includes chords and arpeggiated figures.



and all!

This system contains the second line of the musical score. The vocal line continues with the lyrics "and all!". The piano accompaniment features a more active melody in the right hand and a steady bass line in the left hand. The system concludes with a fermata over the final note of the vocal line.



This system contains the third line of the musical score. The vocal line is mostly silent, indicated by a whole rest. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in both hands.



This system contains the fourth line of the musical score. The vocal line begins with a new melody. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand. A fortissimo (*ff*) dynamic marking is present.



A musical score for piano, consisting of seven systems of grand staves (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features complex harmonic textures with many chords and arpeggiated figures. The final system concludes with a double bar line and the text "End of Opera." written below the staff.